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ABSTRACT

Intended for elementary school teachers, this curriculum guide intends to (1) show that drama is a unique body of knowledge with a definite place in the curriculum; (2) demonstrate the use of drama as an effective teaching tool; (3) alleviate fears teachers have about introducing drama and provide experienced teachers with further rationale, sequential development of skills, and appropriate resources; and (4) clarify the child's role and the teacher's role from the perspective of the continuum of child growth in drama. Chapter one discusses the drama philosophy, goals, and objectives, the continuum of child growth in drama, and teacher resource texts. Chapter two deals with physical, intellectual, emotional, and social characteristics of the child, along with implications for the teacher and examples of how to use those characteristics in drama. Chapter three focuses on organizing the instruction and includes separate sections on the function of the teacher and the child in drama, followed by an explanation of the functions, program plans for teaching drama, and a suggested dramatic form sequence. Chapter four covers skills, concepts, and resources, and includes the following dramatic forms of expression: dramatic movement, mime, choral speech, storytelling, dramatization, puppetry, choric drama, readers' theatre, story theatre, playmaking, and group drama. Chapter five contains a general evaluation of goals and a presentation of methods of evaluation. Chapter six contains information about facilities, equipment, and safety precautions. (EL)

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ELEMENTARY DRAMA CURRICULUM GUIDE

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Curriculum

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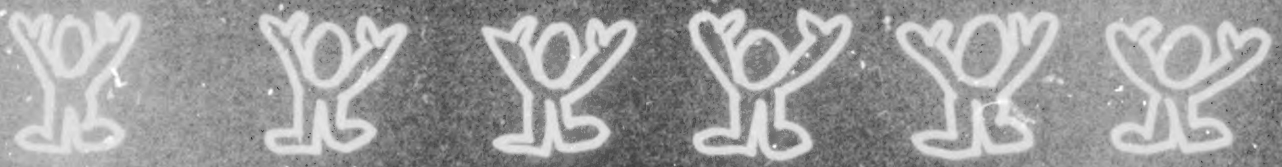

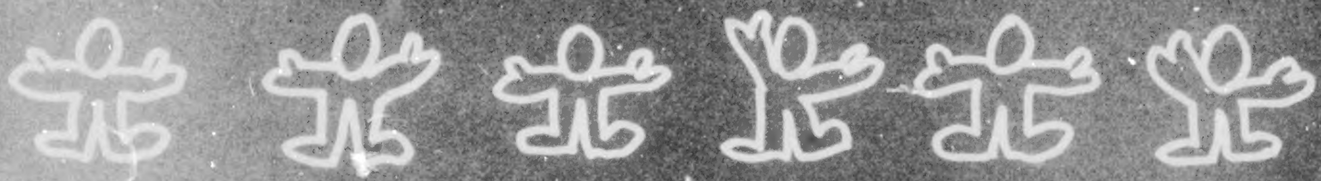

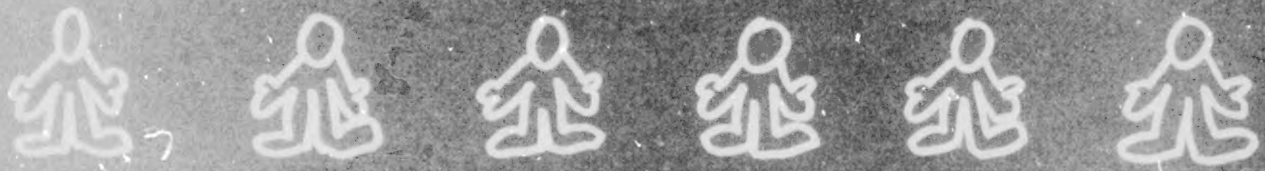

DEAR COLLEAGUE,

IN DEVELOPING THE ELEMENTARY CURRICULUM GUIDE THE COMMITTEE HAD A MANIFOLD TASK. FIRST OF ALL WE WISHED TO SHOW THAT DRAMA IS A VALID ART FORM WITH A UNIQUE BODY OF KNOWLEDGE AND HAS A DEFINITE PLACE IN THE OVERALL CURRICULUM. SECONDLY, THAT DRAMA CAN BE USED AS AN EFFECTIVE TEACHING TOOL PROVIDING A MEDIUM FOR INTEGRATED LEARNING. WE ALSO WISH TO ALLEVIATE FEARS TEACHERS MIGHT HAVE WITH REGARD TO INTRODUCING DRAMA IN THEIR CLASSROOMS AND PROVIDE THE MORE EXPERIENCED TEACHERS WITH FURTHER RATIONALE, SEQUENTIAL DEVELOPMENT OF SKILLS, AND APPROPRIATE RESOURCES. WE ALSO SEE THE NEED TO CLARIFY THE CHILD'S ROLE AND THE TEACHER'S ROLE FROM THE PERSPECTIVE OF THE CONTINUUM OF CHILD GROWTH IN DRAMA.

DRAMA TERMS HAVE BEEN DEFINED AND A VARIETY OF APPROACHES TO LESSON PLANNING INCLUDED BECAUSE WE FEEL IT IS IMPORTANT FOR TEACHERS TO BEGIN USING DRAMA WHERE THEY FEEL COMFORTABLE. ONCE YOU EDGE IN YOU WILL FIND IT EASIER TO USE DRAMA IN ALL ITS MANY FORMS WITH YOUR STUDENTS.

YOUR CHILDREN ARE THE GREATEST RESOURCE IN DRAMA. BY BUILDING UPON THE RICHNESS OF THEIR IMAGINATIONS AND THEIR NATURAL PROPENSITY TO ACCEPT THE MAGIC IF, WELL LOVED STORIES, POEMS, HISTORICAL SITUATIONS AND EVERYDAY EXPERIENCES WILL BECOME VEHICLES FOR SELF DEVELOPMENT. A GROWING CONFIDENCE IN THEIR ABILITY TO IMAGINE, TO DEVELOP IDEAS, AND TO ARTICULATE THEM, AS WELL AS A BETTER UNDERSTANDING OF SELF AND OTHERS, ARE ALL NATURAL OUTGROWTHS OF USING DRAMA IN THE ELEMENTARY CLASSROOM.

BREAK A LEG,

Grant Readick

Rick Braund

Sr. Therese Craig

Lelia C. Blazuk

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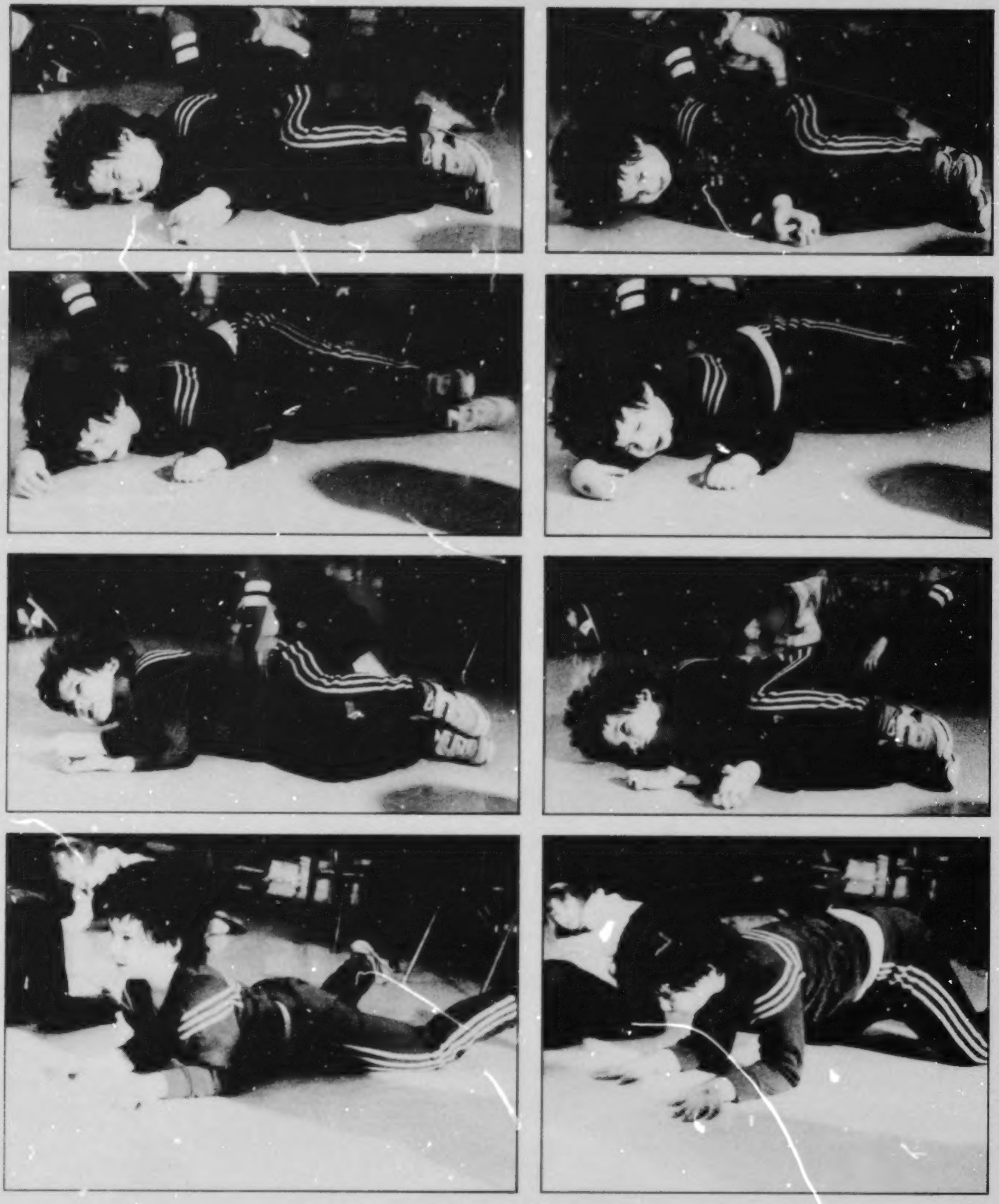

A Dinosaur Egg Hatches

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WHAT IS THIS 'DRAMA' STUFF ALL ABOUT ?!!

☐ IT IS LEARNING THROUGH ACTION - REFLECTION - PERSONAL EXPERIENCE - VICARIOUS EXPERIENCE - CO-OPERATION - PRESENTATION - DISCUSSION - ENJOYMENT.

☐ DRAMA IS FOR THE CLASSROOM NOT THE THEATRE.

☐ IT IS SETTING UP A SITUATION WHERE THE STUDENT CAN DISCOVER WHY PEOPLE BEHAVE THE WAY THEY DO, SO THAT THEY CAN REFLECT ON THEIR OWN BEHAVIOR.

☐ IT ENCOURAGES DIVERGENT THINKING AND AFFECTIVE DEVELOPMENT.

WHEN DO I HAVE THE TIME ??

☐ DRAMA ACTIVITIES ARE ALREADY INCLUDED WITHIN LANGUAGE ARTS, SOCIAL STUDIES, HEALTH, AND OTHER SUBJECTS.

☐ REMEMBER. DRAMA IS A TEACHING TOOL AND MAY BE USED WITH THE REST OF THE SCHOOL CURRICULUM - INTEGRATE.

HOW DO I BEGIN ?

☐ BEGIN WHERE YOU FEEL MOST COMFORTABLE.

☐ PLAN LESSONS WHICH ARE COMPATIBLE TO YOUR OWN TEACHING STYLE - CONSIDER CLASS SIZE, SPACE, TIME, AND CONTROL NEEDED TO REALIZE THE OBJECTIVES OF THE LESSON.

☐ SELECT FROM MATERIALS ALREADY AVAILABLE SUCH AS THEMES OR CHILDREN'S IDEAS.

☐ PROVIDE OPPORTUNITIES FOR EXPERIENTIAL LEARNING.

ACKNOWLEDGEMENTS

Alberta Education acknowledges with appreciation the contributions of the following members of the Elementary Drama Ad Hoc Curriculum Committee to this publication. This committee operated under the direction of the Fine Arts Curriculum Coordinating Committee and the Curriculum Policies Committee.

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Note: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the Program of Studies. In these instances, the content is printed in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

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CHAPTER ONE

DRAMA PHILOSOPHY

GOALS AND OBJECTIVES OF ELEMENTARY DRAMA

CONTINUUM OF CHILD GROWTH IN DRAMA

TEACHER RESOURCE TEXTS

DRAMA PHILOSOPHY

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically, and socially — by giving form and meaning to experience through acting out. It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

The dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere which is non-competitive, cooperative, supportive, joyful yet challenging.

The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, acting out that situation, communicating within that situation and reflecting on the consequences. It is this reflection which provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

GOALS OF ELEMENTARY DRAMA ARE:

- To acquire knowledge of self and others which results from reflecting on dramatic play
- To develop competency in communication skills through drama.
- To foster an appreciation for drama as an art form.

FIRST GOAL:

- To acquire knowledge of self and others which results from reflecting on dramatic play.

OBJECTIVES FOR THE FIRST GOAL:

The child should:

1. realize and appreciate the uniqueness of self;
2. grow in self-confidence;
3. experience the feeling of success and acceptance;
4. develop sensory awareness;
5. sharpen observations of people, of situations and of the environment;
6. develop a capacity for imaginative and creative thought;
7. explore, control and express emotions;
8. develop respect for others — their rights, their ideas and their differences;
9. give meaning to abstract concepts realized through dramatic play.

SECOND GOAL:

- To develop competency in communication skills through drama.

OBJECTIVES FOR THE SECOND GOAL:

The child should:

1. develop an awareness of the body and voice as tools of communication;
2. develop an ability to discuss and share experiences;
3. explore the use of dramatic symbols and theatre conventions;
4. develop belief in identification with and commitment to role;
5. give form and shape to ideas and experiences.

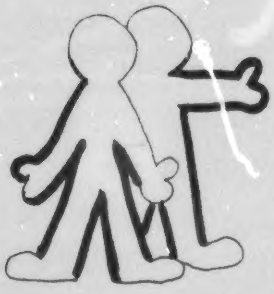
THIRD GOAL:

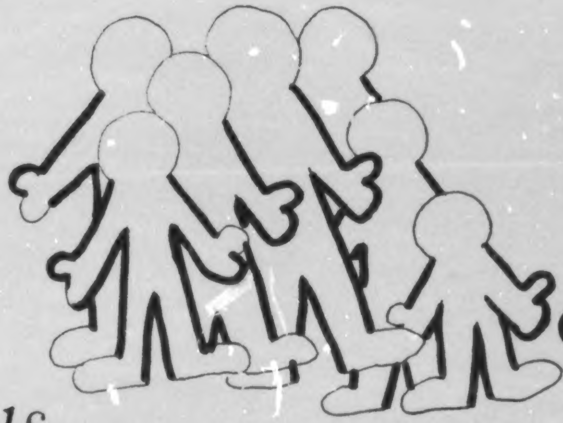
- To foster an appreciation for drama as an art form.

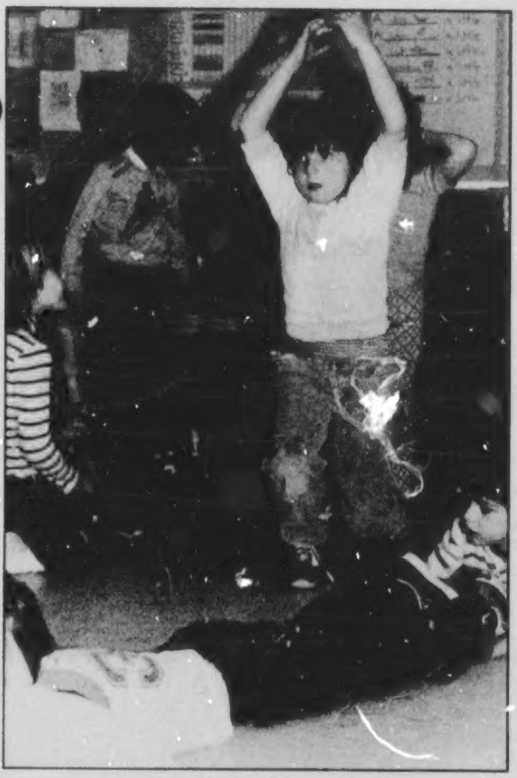
OBJECTIVES FOR THE THIRD GOAL:

The child should:

1. develop an awareness of and respect for potential excellence in self and others;
2. develop a capacity to analyze, evaluate and synthesize ideas and experiences;
3. develop an awareness and appreciation of the variety of dramatic forms of expression.







1. Far Left:
   Parallel Play
2. Immediate Left:
   Dramatization
3. Middle Left:
   Relaxation
4. Lower Left:
   Exploring Emotions
5. Below:
   Movement —
   Exploring Shapes on
   a Lower Level

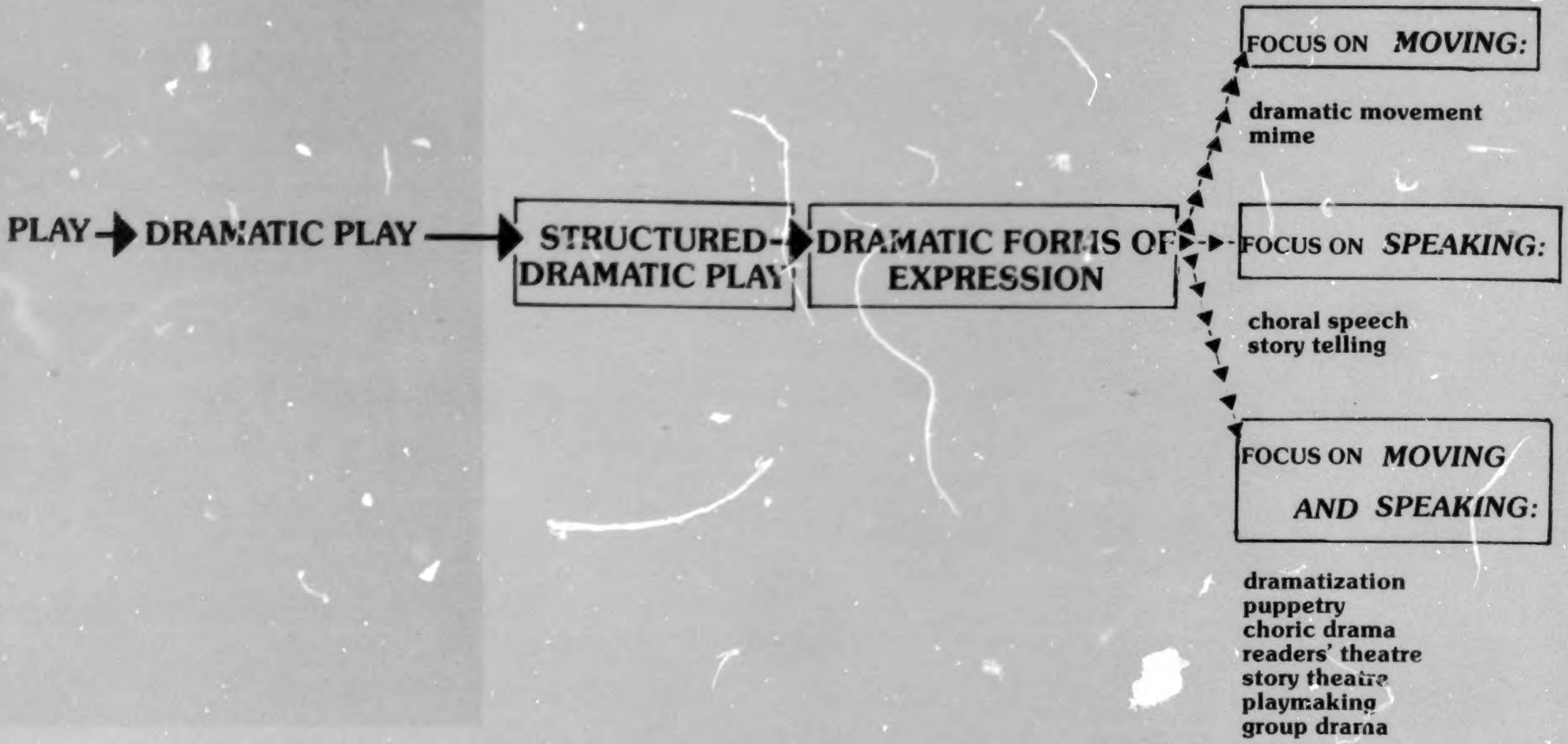
CONTINUUM OF CHILD GROWTH IN DRAMA

The Continuum of Child Growth in Drama represents, in chart form, the origin and scope and sequence of drama for the elementary program. Drama originates in play (in the home) and continues through Structured Dramatic Play (in the school) through to experiences in the various dramatic forms.

Although Structured Dramatic Play and the eleven dramatic forms can be viewed as separate units of study, they often tend to flow back and forth, one into the other. But it is intended that the chart identify the basic philosophy of the curriculum, the drama curriculum "content", starting points for the curriculum, the major focus in each segment (dramatic form) and the general sequence in which experiences are presented.

In order to assist the teacher in implementing such a program, general and specific techniques follow the chart.

CONTINUUM OF CHILD GROWTH IN DRAMA



USUALLY CHILD-INITIATED/
USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL

PLAY → DRAMATIC PLAY → STRUCTURED-DRAMATIC PLAY → DRAMATIC FORMS OF EXPRESSION

FOCUS ON *MOVING:*

dramatic movement
mime

FOCUS ON *SPEAKING:*

choral speech
story telling

FOCUS ON *MOVING AND SPEAKING:*

dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

Natural play is the basis for the development of the dramatic forms of expression. It is an innate attribute. School dramatic activities begin with structured dramatic play but if the child has not been given opportunities to grow through play and dramatic play, it is necessary for the teacher to provide such experiences.

TEACHER RESOURCE TEXTS

RECOMMENDED

Cottrell, June. **Teaching with Creative Dramatics.** Toronto: Copp Clark Publishing, 1977.

Balances theory with practical suggestions. Includes many activity suggestions suitable for structured dramatic play, dramatization, storytelling and integration of drama with other subjects. Highly recommended particularly for beginning teachers.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. **Drama Guidelines.** London: Heinemann Educational Books, 1976. (reprinted 1981) (distributed by the Book Society of Canada)

Very practical. Each teacher concern, e.g., planning, control, is discussed on a separate page for easy reference. Includes 17 sample lessons for all levels. Most lessons employ group drama.

Stewig, John Warren. **Informal Drama in the Elementary Language Arts Program** New York: Teachers College, 1983.
(distributed in Canada by Guidance Centre, Faculty of Education, University of Toronto)

Integrating drama with language arts: the rationale, strategies, personal examples, sample exercises and lessons outlined. Using drama to explore literature is well illustrated. Highly recommended as it treats this integration in depth.

Tarlington, Carole and Patrick Verriour. **Off-Stage: Elementary Education Through Drama**. Don Mills: Oxford University Press, 1983.

Practical exercises, ideas and organizational strategies to implement many dramatic forms: structured dramatic play, movement, mime, choral speech, storytelling, playmaking and group drama. Also deals with integrating drama, particularly with social studies and language arts. Highly recommended as an excellent all-round text.

SUPPLEMENTARY

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Many performance alternatives, e.g., mime plays, story theatre and appropriate sequential activities presented. Student input is encouraged with play outlines and open-ended dialogues. This colorfully illustrated student text (grades 4-6) also covers technical areas such as make-up and costumes for students.

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Poems and stories have been adapted and arranged for oral interpretation (choral speech, choric drama, readers' theatre or story theatre) in this approved Division Two, language arts program. The teachers' sourcebooks explain the process and also include the scripts. The scripts (newsprint booklets) for each level (8-13) can be purchased separately. Many popular literary works have been treated.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview. Illinois: Scott Foresman and Co., 1982. (revised edition)

This is highly recommended as a basic teacher's readers' theatre reference. It contains information about readers' theatre; instruction for selecting, adapting and directing for readers' theatre and complete sample scripts such as "The Elephant's Child" by Rudyard Kipling and "Henry and Ribsy" by Beverley Cleary.

Jenkins, Peggy Davison. The Magic of Puppetry: A Guide for Those Working with Young Children. New Jersey: Prentice-Hall Inc., 1980.

A very good text which offers an excellent overview of puppetry. It offers a variety of ideas on how to construct instant puppets and puppet stages. Other chapters supply hints on types of puppets, manipulation and characterization. If you are starting a puppet unit in Division One, this book would help you get started.

Nobleman, Roberta. Mime and Mask. Rowayton: New Plays Incorporated, Box 273, Rowayton, Connecticut 06853, 1979.

Whether you are integrating drama with art, language arts, music or teaching it as a separate subject, you will find the content of this book accessible and practical. The author, a teacher herself, presents ideas which are immediately applicable to the classroom. Wonderful ideas for creative approaches to developing meaningful performances with children are included.

O'Farrell, Lawrence and Lorna MacKay. Drama for Canada. Don Mills: Academic Press Canada, 1980.

Students are encouraged to explore events and people in Canadian history through the dramatic process. Dramatic activities are varied and appropriately sequenced.

The content is usually presented within an historical context and thus reflects the attitudes and value systems of the day. Teachers should be sensitive to the fact that some of the ethnic portraits present this stereotype or bias and that it is not acceptable in today's society. For example, Father Lacombe's attitude toward the Native people as revealed in some of his writings. Alternative and more current portraits should balance these presentations.

This is a very reasonably priced student text (for grades 5 and 6) which can be used effectively as a teacher text when integrating social studies and drama.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Emphasis is on playmaking, but most of Part 2 deals with activities a teacher could use for structured dramatic play skill development.

When using this book, and its examples, teachers should be alert to the need to avoid stereotyping of sex roles, stereotyping the old, and the danger of ethnic insult through the use of dialects.

CHAPTER TWO

DRAMA AND THE CHILD

DRAMA AND THE CHILD: CHARACTERISTICS OF CHILD DEVELOPMENT IN DRAMA

DRAMA AND THE SPECIAL STUDENT

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DRAMA AND THE CHILD

CHARACTERISTICS OF CHILD DEVELOPMENT IN DRAMA

GRADES 1-2 **(Ages 5-8)**

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
● is very active; is usually in control of gross motor and developing fine motor skills	- provides space and time for intense physical activity alternately with quiet, relaxed moments	- children move freely about the room exploring levels, i.e., high/low space, i.e., small/large time, i.e., fast/slow then relax on the floor
● is developing sensory awareness	- introduces many and varied sensory experiences	- children listen for three distinct sounds outside
● is able to produce most of the sounds	- provides opportunities to explore alternative sounds	- teacher tells story, children supply sounds.
INTELLECTUAL		
● short concentration span	- provides short, varied activities using repetition and ritual	- children act out the physical movements of characters in a story, discuss, then act out the story
● responds spontaneously	- allows opportunity for spontaneous acting out, as well as reflection on what was done	- without planning, act out a situation, then discuss the dramatized character's feelings as related to self
● difficulty distinguishing between fiction and reality	- gives opportunities for both exploration of real world and imaginative play	- act out sequence of events or problems anticipated on a field trip or dramatize a fairy tale
● adequate vocabulary to get along in world but limited for expression of feeling and thought	- builds confidence in speaking and provides experiences so that there is a reason to communicate orally	- discuss drama experiences with a partner first, then share in the larger group

EMOTIONAL

● leaves self open to a variety of emotional responses, expresses emotions readily, given to extremes in emotional reaction, responds to rhythm	- provides understanding and vicarious experiences for experiencing strong feelings	- children dramatize fairy tales or nursery rhymes as they are recited or other situations where strong feelings are expressed
● becomes aware of personal feelings and begins to recognize the attitudes of others (sensitivity developing)	- leads students into conscious reflection of their personal responses and recognition of the signs that tell about others' feelings	- assist students into making connections between their acting out and their everyday responses through questioning - "Have you felt as angry as the . . ? What did you do?"
● needs security and order to offset real fears	- teacher sets up routines and provides much guidance and positive reinforcement	- when students enter drama room they move desks aside, sit on floor, close eyes and wait for teacher

*** SOCIAL**

● is preoccupied with individual play, "I" stage, becomes increasingly able to work with others	- works with entire class as a group or groups within the personal world they are experiencing	- students all experience being parents (attending to chores) before they break into pairs as "A" parent, "B" child and act out scene at home
● explores roles, i.e., male/female, occupational	- provides physical activities in a variety of role experiences	- students mime activities pertaining to a particular occupation
● enjoys imaginative play, fantasy	- encourages input from class for drama ideas	- teacher and student develop a story to act out
● learns behaviour appropriate to the social situation	- provides a wide variety of social contexts for drama experiences	- students role play royalty one day and servants the next

**Avoid audience*

GRADES 3-4 (Ages 8-10)

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
● action becomes controlled, has developed fine motor skills	- provides activities which involve isolated body parts	- through mime children demonstrate the use of imagined objects
● continues developing sensory awareness	- provides opportunities to use sense experiences to enhance their drama work	- students create a sound story
● is discovering the voice as an instrument	- provides exercises for students to practice control of vocal production	- children orally read poem using light/dark group voices (antiphonal)
INTELLECTUAL		
● able to concentrate for longer periods of time	- allows more time for a given activity	- teacher presents open-ended story, in groups students create original ending
● starts more conscious planning	- develops longer, more involved activities, allows more independence	- students may dramatize a story one day and work out an alternative ending on the following day
● starts utilizing more realism	- encourages exploration of man-made disasters, natural disasters, travel, humour	- in a group drama, explore the problems of a pioneer settlement
● language shows a marked development, can reason	- continues to encourage sharing of ideas verbally, considering alternatives	- group in circle tells cumulative story

EMOTIONAL

● starts to control emotions in response to pressure of others	- teacher encourages independence and consideration for others	- students are encouraged not to interfere with each other's efforts during a concentration effort
● begins to use emotions to create and communicate his/her view of the world	- teacher presents dramatic situations with a strong conflict	- using a newspaper article as motivator, students improvise the situation that created the article
● experiments with self-imposed order; pursues individual goals; self-evaluation	- challenges students to achieve more as the classes progress	- students are asked to comment on their own work and how they would change it, if repeated

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*** SOCIAL**

● develops friendships, does not like being alone, identifies with group	- gives students the opportunity to work in a variety of groupings, teacher assigned or student selected	- directs students to choose a partner with whom they have not worked that day; form small groups to a count of six
● increases awareness of role expectations in society	- provides opportunities to explore stereotypic roles	- students improvise melodramatic situations
● enjoys adventure but becomes more interested in the real world	- brings in resources from other curriculum areas to stimulate students to explore the larger reality	- teacher encourages research of a culture as students are taken through a group drama
● begins to control and manipulate the social situation to his/her advantage; can provoke emotional response in others	- allows students to experience control of a social situation and encourages students to reflect upon the ethical implications of their decisions	- students dramatize a socially unacceptable action to fulfill an acceptable goal

**Audience only if students are comfortable and well prepared.
Performance ideally emerges from class work (process).*

GRADES 5-6 (Ages 10-12)

CHARACTERISTICS (THE CHILD)	IMPLICATIONS FOR DRAMA (THE TEACHER)	EXAMPLES
PHYSICAL		
● action becomes directed and refined, has greater co-ordination in all motor skills	- challenges students to control and refine movement to enhance drama work	- students communicate a situation through mime
● is refining sensory awareness and uses senses selectively	- provides opportunities for students to incorporate sensory experiences into dramatic expression	- students incorporate sound effects into a dramatized story
● explores control of the voice as an instrument	- challenges students to use voice as an effective communicative tool	- students create and maintain a unique voice for a puppet
INTELLECTUAL		
● is able to concentrate, i.e., sustains focus, remains involved in the activity, maintains role	- students are allowed more time for task completion	- individual groups make a play concentrating on developing a clear beginning, middle and end
● plans, strives for perfection	- allows more time for activities, allows for independent work	- research the historical event in the library, making notes on dress, living arrangements, etc.
● distinguishes between reality and fantasy	- allows for exploration of different cultures, imaginary cultures, themes from the past/present/future	- create dramatic interpretation of an historical event
● fluent speech, recognition of various speech patterns	- encourages speech appropriate to the situation	- use appropriate dialogue in exploring historical events

EMOTIONAL

● develops empathy for others	- introduces students to characterization	- students are asked to consider the emotional and intellectual aspects of a role as well as the physical
● inhibits emotional response, self-conscious and self-critical	- provides a safe and trusting atmosphere	- teacher makes sharing with an audience optional, the students can "tell" about their efforts rather than show
● begins to challenge imposed structures	- encourages students to see "both sides"	- students develop their own society and have to determine what rules/laws will enable it to function smoothly

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* SOCIAL

● very group conscious, peer-oriented	- provides opportunities to work in a variety of groupings; is aware of peer demands	- teacher groups students, taking into consideration the content/subject of the drama and relationships within the class
● has formed role definitions	- structures drama experiences that illustrate complexities of roles (internal understandings)	- students improvise a character in different problem situations
● develops strong interests outside of school and becomes an active participant in the larger community	- invites participation in real-life situations	- students improvise city council meeting
● develops a strong sense of right and wrong	- invites participation in problem-solving and decision-making situations	- students explore a situation in which they are survivors of a nuclear war

If sharing with an audience is planned, please refer to production section, page 189.

DRAMA AND THE SPECIAL STUDENT

The drama curriculum outlines a method for putting into practice a philosophy which includes the development of the whole person -- emotionally, physically, intellectually, imaginatively, aesthetically and socially. Because the drama curriculum is based on this balanced, holistic philosophy, drama experiences would benefit all students.

All children, no matter what the age and no matter what the special need (the slower learner, the gifted child, the physically handicapped and the child with learning, emotional or behavioral problems), have more basic likenesses and needs than they have differences. Drama can be effectively used with all, and by integrating classes, children can also come to appreciate more fully the different strengths and value the talents of their classmates.

Because of the time and sequence flexibility in drama and the wide-ranging possibility for content selection, adaptations can be made to accommodate many special program situations and student needs. Each child can excel in various aspects of the drama program. Drama can provide successful experiences by utilizing the strengths of the students and motivating the development of other facets. The scope of possibilities can accommodate the slower learner, the gifted child, the physically handicapped and the child with learning, emotional or behavioral problems -- the special student.

However, even though many benefits, including psychological, accrue as a result of drama experiences, teachers must be cautioned against working deliberately towards therapeutic objectives. Such work is best handled by trained personnel.

References:

Sillito, Melvin T. and Warren D. Wilde. Educating the Gifted. Alberta Education, 1983. (Chapter IV: Visual and Performing Arts In Education Of The Gifted)

Siks, Geraldine Brain. Drama with Children. New York: Harper and Row, 1977. (Chapter 14: Drama With Children)

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College Press, 1983. (Drama and the Exceptional Learner, pp. 81-82)

CHAPTER THREE

ORGANIZING FOR INSTRUCTION

FUNCTION OF THE TEACHER IN DRAMA

FUNCTION OF THE CHILD IN DRAMA

PROGRAM PLANNING: TEACHING DRAMA AS A SEPARATE SUBJECT

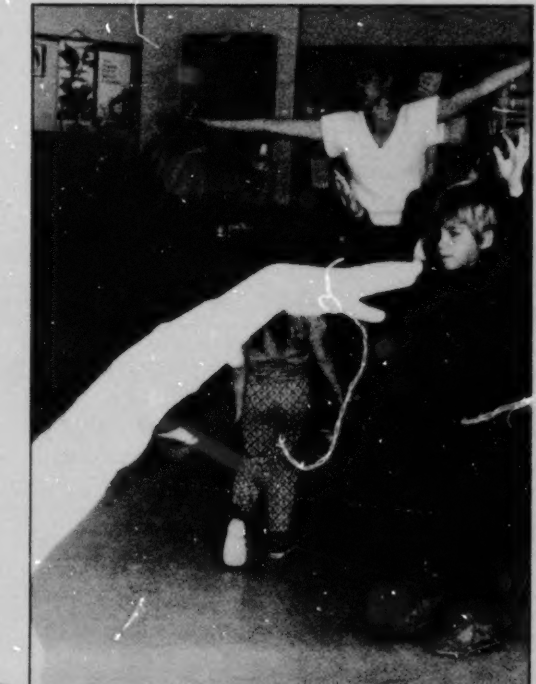
PROGRAM PLANNING: TEACHING INTEGRATED DRAMA

THE FUNCTION OF THE TEACHER IN DRAMA
THE FUNCTION OF THE CHILD IN DRAMA

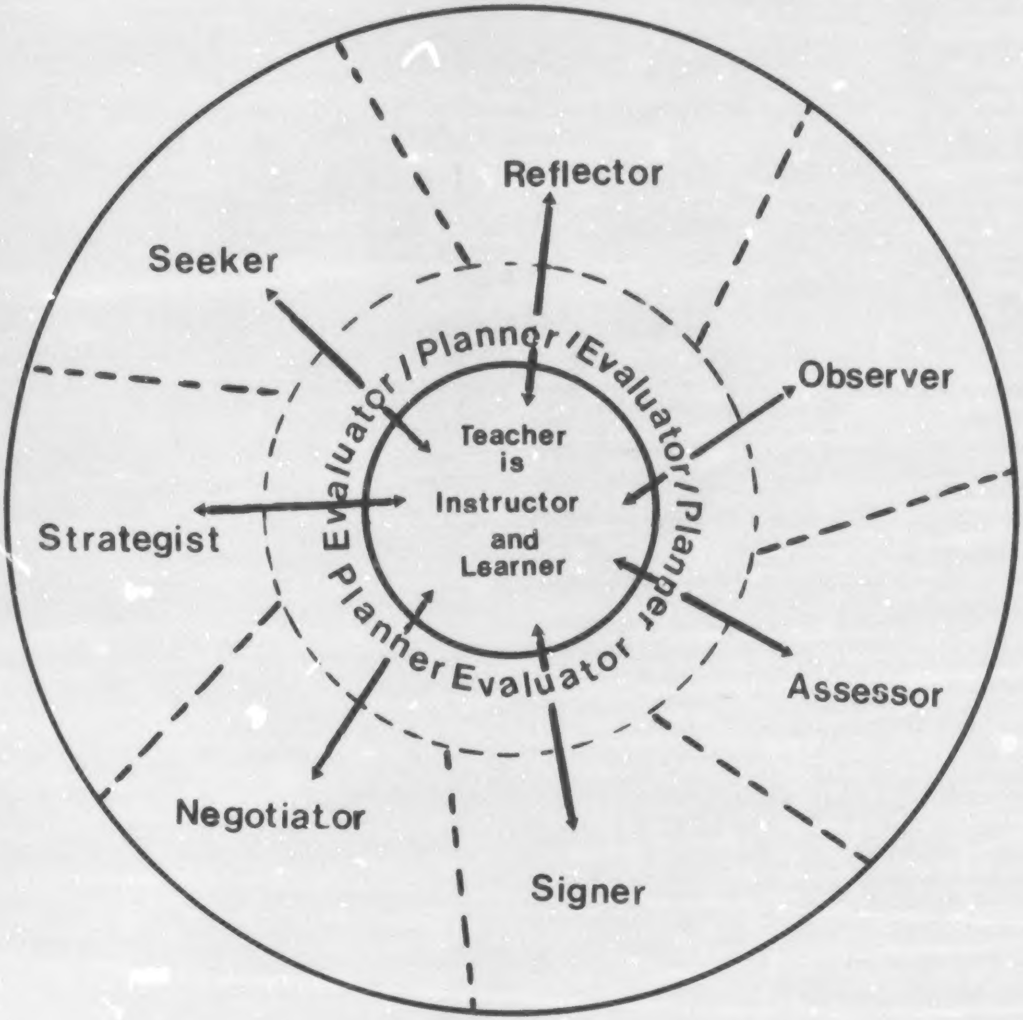
Both the teacher and the child fulfill differing functions before, within and following learning experiences. The functions have an effect one upon the other even as they themselves change.

The following charts present the functions the teacher fulfills when planning for and utilizing drama experiences, and the functions the child fulfills by responding and entering into the dramatic experience or dramatic mode.

By bringing these functions to a conscious level, the teacher perhaps can more effectively understand, choose and utilize these aspects to assist students in attaining skills, and meeting the objectives and goals of the program.



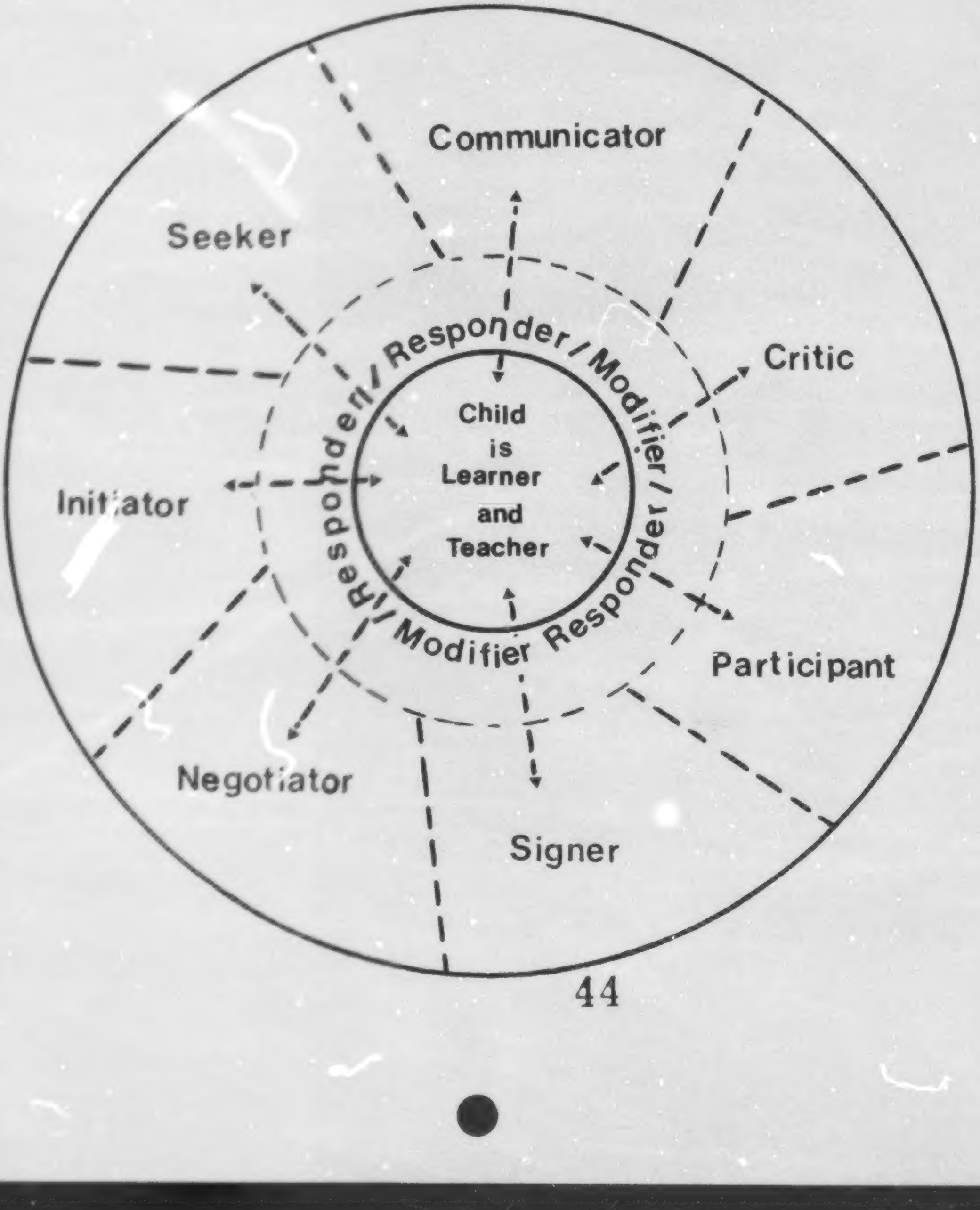
THE FUNCTION OF THE TEACHER IN DRAMA


Reflector
Seeker
Observer
Strategist
Assessor
Negotiator
Signer
Evaluator / Planner / Evaluator / Planner
Planner Evaluator
Teacher is Instructor and Learner

EXPLANATION OF FUNCTIONS

ROLE	DEFINITION	EXAMPLE
REFLECTOR	A method (in or out of role) which causes the students to ponder their actions.	"I wonder why the captain would treat his mates that way?"
OBSERVER	The act of distancing in which the teacher watches and listens in order to facilitate the drama's progress.	Teacher walks around to each group, listening and writing on each group's progress.
ASSESSOR	One who makes personal evaluative decisions and leads children into critical thinking.	"Our drama was improved today. Let's make a list of all things you liked about it . . . What things can we do to make it even better tomorrow?"
SIGNER	A cue (verbal, gestural, facial, props) is given indicating changed setting status or character of the teacher and environment.	"Well mates, welcome to the ship!" and salutes.
NEGOTIATOR	It is endowing the student with the power to make co-operative decisions.	"Shall we be in the present or the past in this story?"
STRATEGIST	Searches for the most effective plan to fulfill the needs of the class through the progress of the drama.	"I must bring in something that is so powerful that the class will be forced to come together."
SEEKER	One who is open to alternative methods, sources, inspirations, areas of learning to further personal understanding.	"Where should this drama go next? Is there a book that could help? Could I call another drama teacher? Maybe I should ask the kids?

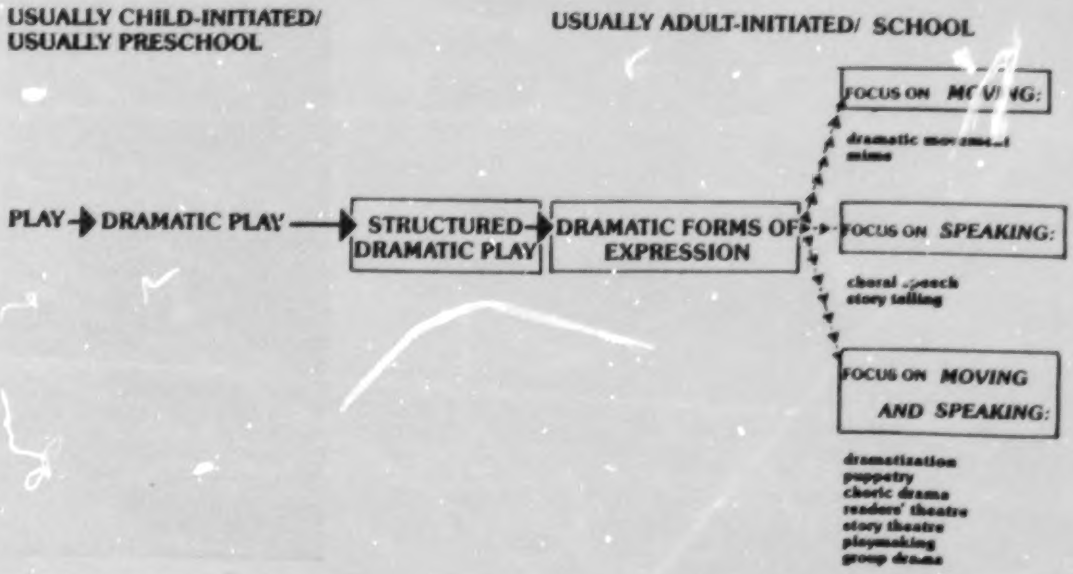
THE FUNCTION OF THE CHILD IN DRAMA


Communicator
Seeker
Critic
Initiator
Participant
Negotiator
Signer
Responder / Responder / Responder / Modifier / Responder / Responder / Modifier
Child
is
Learner
and
Teacher

EXPLANATION OF FUNCTIONS

ROLE	DEFINITION	EXAMPLE
COMMUNICATOR	One who responds to the environment or actions of teacher or students in the drama.	"The captain thinks we found where the gold is buried."
CRITIC	One who makes evaluative judgments based on a growing set of standards brought about by reflection on experience.	"This is fun. Can we do it again tomorrow?"
PARTICIPANT	Involvement of the child's imagination and intellect in the process of the drama.	"I will be the pirate today."
SIGNER	A cue is given indicating changed setting, status or character of the student or environment.	The child returns the salute and says "Aye, aye, Captain."
NEGOTIATOR	The responsible use of the power to make cooperative decisions.	"We want to be in the past but in another country."
INITIATOR	One who affects the course of the drama with new ideas.	"Oh, I see a ship off portside flying the Jolly Roger."
SEEKER	One who is not afraid to explore.	"Can I make my puppet out of styrofoam?

CONTINUUM OF CHILD GROWTH IN DRAMA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USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
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STRUCTURED DRAMATIC PLAY
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mime
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

PROGRAM PLANNING: TEACHING DRAMA AS A SEPARATE SUBJECT

1. START WITH STRUCTURED DRAMATIC PLAY

Structured dramatic play experiences and activities prepare the child for participation in drama. Controls and expectations are established and the child develops the ability to function productively in active learning. The less experienced and younger student will need more time in this form. This form can also function as "review" for experienced students.

2. DETERMINE THE DRAMATIC FORMS THAT WILL MAKE UP YOUR PROGRAM

Identify areas of expertise and comfort for teacher and students

After structured dramatic play, lead into exploration and study of the dramatic forms with which both teacher and students feel most comfortable.

Aim for Balance

For the year's program, select at least one form from each of the areas:
- Moving
- Speaking
- Moving/Speaking

BEST COPY AVAILABLE

Determine the sequence and limit the number of forms covered

(See page 31)

Check the "Suggested Dramatic Form Sequence" and determine in what order your program will include the dramatic forms. It is not recommended that all dramatic forms be covered in one school year.

Examples:

Grades 1/2	Grades 3/4	Grades 5/6
Structured Dramatic Play	Structured Dramatic Play	Structured Dramatic Play
Dramatic Movement	Mime	Mime
Storytelling	Choral Speech	Storytelling
Dramatization	Dramatization	Dramatization
	Choric Drama	Story Theatre

Time

This is flexible and will depend on each student's age and expertise as well as your timetable.

Assuming one hour a week of drama, each form may go from six weeks to three months.

3. DEVELOP UNIT PLANS

Referring to the appropriate dramatic form sequence chart, resource material within this guide and reference material, outline your objectives and how you will work towards achieving them. Evaluation should be ongoing so that future work is always determined by what has been achieved. Be flexible!

Integrating Dramatic Forms

Many different exercises and activities develop skills in more than one dramatic form. Also, different dramatic forms can be integrated particularly if basic dramatic forms have been introduced and/or students have basic drama skills.

Examples:

Students explore poem through dramatic movement before choral speaking it. The poem is thus communicated through movement and speech.

Storytelling becomes part of the group drama as the students reflect on their experiences. Through group drama students realize the need to develop storytelling skills.

4. DEVELOP LESSON PLANS

Examine sample drama lessons in DRAMA RESOURCE and recommended texts. Remember that these sample lesson plans have been devised by teachers who prepared them with their own children, teaching styles and objectives in mind. Develop your lesson plans so that they will work for your program, your children and yourself. Evaluate your lessons to provide you with future directions.

Each lesson should include:

Warm-up	- 1/4 to 1/3 of lesson time
Main activity (the lesson)	- 1/3 to 1/2 of lesson time
Culminating activity (includes evaluation)	- 1/4 to 1/3 of lesson time

SUGGESTED DRAMATIC FORM SEQUENCE

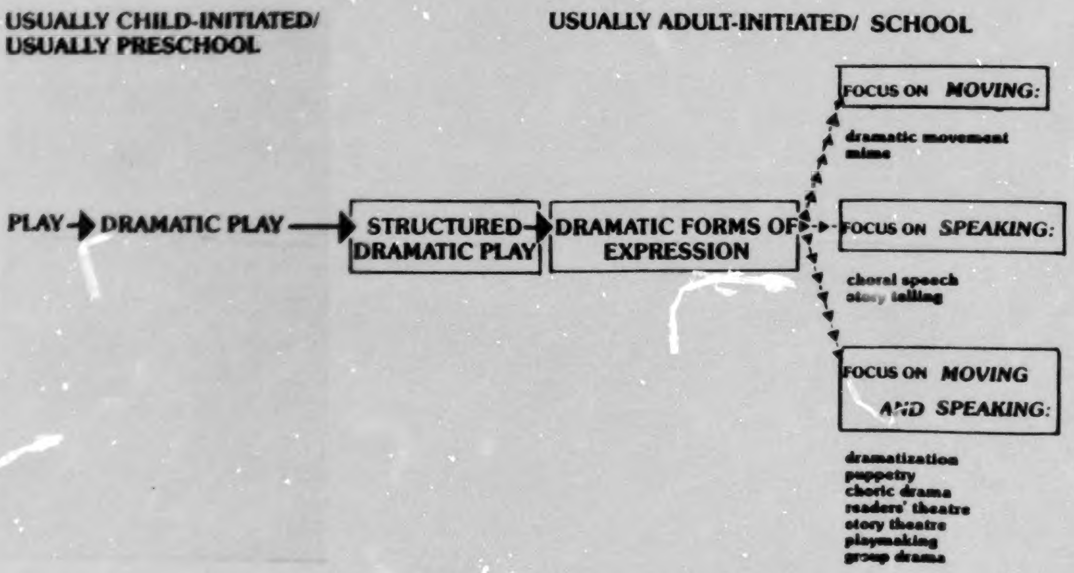
1 **STRUCTURED DRAMATIC PLAY**
PRECEDES WORK IN ALL DRAMATIC FORMS

FORM	PREPARATORY WORK
2(3)* **Focus on MOVING** **DRAMATIC MOVEMENT** **MIME**	We encourage you to begin with a movement form or work which frees the body.
3(2)* **Focus on SPEAKING** **CHORAL SPEECH** **STORYTELLING**	Early work in these forms will enhance future speech flow and production.
4 **Focus on MOVING AND SPEAKING**	
DRAMATIZATION	Dramatic Movement or Mime Choral Speech or Storytelling
PUPPETRY	Dramatic Movement or Mime **STORYTELLING **DRAMATIZATION
CHORIC DRAMA	Movement or Mime **CHORAL SPEECH **DRAMATIZATION
READERS' THEATRE	**CHORAL SPEECH or STORYTELLING **DRAMATIZATION
STORY THEATRE	**STORYTELLING **DRAMATIZATION
PLAYMAKING	Dramatic Movement or Mime Choral Speech or Storytelling **DRAMATIZATION
GROUP DRAMA	Does not require work in previous forms but is generally considered more advanced work for teachers.

**Continue with either but try to do one form in moving and one in speaking.*

***PRE-REQUISITE -- necessary*
Recommended -- suggested because it enhances the success for the child and the quality of experience and participation.

CONTINUUM OF CHILD GROWTH IN DRAMA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PROGRAM PLANNING: TEACHING INTEGRATED DRAMA

1. EXPLORE SUBJECTS TO BE INTEGRATED

Become familiar with objectives and content

Become familiar with the objectives and content of the subjects to be integrated. In this case -- drama and ______________________.

Match objectives and skills

Identify common objectives and skills from the two areas. Working on the same or similar objectives and skills from two separate areas is efficient use of class time.

NOTE:

> Drama is a tool/method for learning in another subject area. Ask yourself, "Is drama the most appropriate means of teaching the existing curricula, e.g., language arts, social studies, family life, health, music?" "If the work involves an understanding of human experiences in particular circumstances, the exploration of attitudes and opinions, or the representation of abstract concepts in concrete form, the drama will be an appropriate way of working."

O'Neill, Cecily and Alan Lambert. Drama Structures. (p. 17)
London: Hutchinson and Co. Ltd., 1982. (reprinted 1983)

Example:

Drama/language arts: Drama experiences will be utilized to reinforce speaking/listening in language arts. After structured dramatic play, choral speech will be introduced.

Drama/social studies: Students role-play so that they can better realize conflicting points of view.

2. IDENTIFY DRAMA TECHNIQUES OR THE DRAMATIC FORM THAT WILL BE MOST APPROPRIATE

Consider the following in choosing the type of drama.

- What experiential suggestions, e.g., role-play, dramatize, speak orally, are already suggested in the subject to be integrated with drama? Evaluate the suggestion by referring to charts in Chapter Two: Drama and the Child. Perhaps you only need implementation strategies for those suggestions.

- How much experience do you and your students have?

  If prior experience is minimal, structured dramatic play is the beginning! DO NOT jump into work in more advanced dramatic forms.

- How much time are you willing to invest for learning about and planning the drama experiences?

- How much classroom time will be utilized?

  If you plan "very little time" then do not undertake long, involved projects or advanced dramatic forms. Simple structured dramatic play activities may very well help you achieve the intended objectives and skills.

- What resources do you need? Do you have?

  If the dramatic form requires a specific space, money, extra adult, etc., which is not available to you, look for an alternative.

Examples:

Drama/language arts: Dramatization helps reinforce sequencing skills in language arts as students "act out" stories.

Drama/social studies: Group drama where students create an imaginary society builds understanding about how community members are interdependent.

Motivating Drama and Integrating with Science

3. EDGE IN WITH BRIEF DRAMA ACTIVITIES

Short beginning drama sessions

Begin your work by planning brief drama activities which will enable you to "edge in" with confidence and contribute to achieving the objective of the lesson.

Safe activities

Begin with activities with which you and your students are familiar and that are as close as possible to the way you have been working. You might begin by planning activities which can be realized as children remain seated at their desks.

At first concentrate on drama

Plan 5-10 lessons (could be a 15-minute game or a one-hour session) to familiarize you and your students to this new way of working and then proceed to the planned integration. Refer to DEVELOP LESSON PLANS, p. 30.

Examples:

Drama/language arts: Literature becomes the stimulae for creative movement and students begin by creating tableaux or frozen statues of characters in the literature.

Drama/social studies: Students use interviews as a way to gather information and explore people in the past. They can interview real people or take on roles themselves and be interviewed.

4. EXPLORE MORE VARIED AND CHALLENGING EXPERIENCES OF LEARNING THROUGH DRAMA

As you and your students grow more confident in the use of dramatic strategies, explore the use of other dramatic forms and longer ongoing projects.

Examples:

Drama/language arts: Students extend their literature study to adapting and performing it through Readers' Theatre.

Drama/social studies: Students build a play about a society they have first studied which incorporates what they have learned.

5. USE DRAMA AS A VEHICLE FOR MANY LEARNINGS IN MANY SUBJECT AREAS

Students learn through drama. Subject areas become totally integrated as forms and content are utilized as needed.

Example:

Drama/language arts/social studies: Through the building of a group drama, a civilization is explored, and a real need to communicate through writing is created as students record their history, keep on-going journals and find written signs necessary to the function of this community.

Note: Different kinds of drama can also be integrated.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

O'Farrell, Lawrence and Lorna MacKay. Drama for Canada. Don Mills: Academic Press Canada, 1980.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

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Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

CHAPTER FOUR

CONCEPTS, SKILLS, RESOURCES

PLAY

DRAMATIC PLAY

STRUCTURED DRAMATIC PLAY

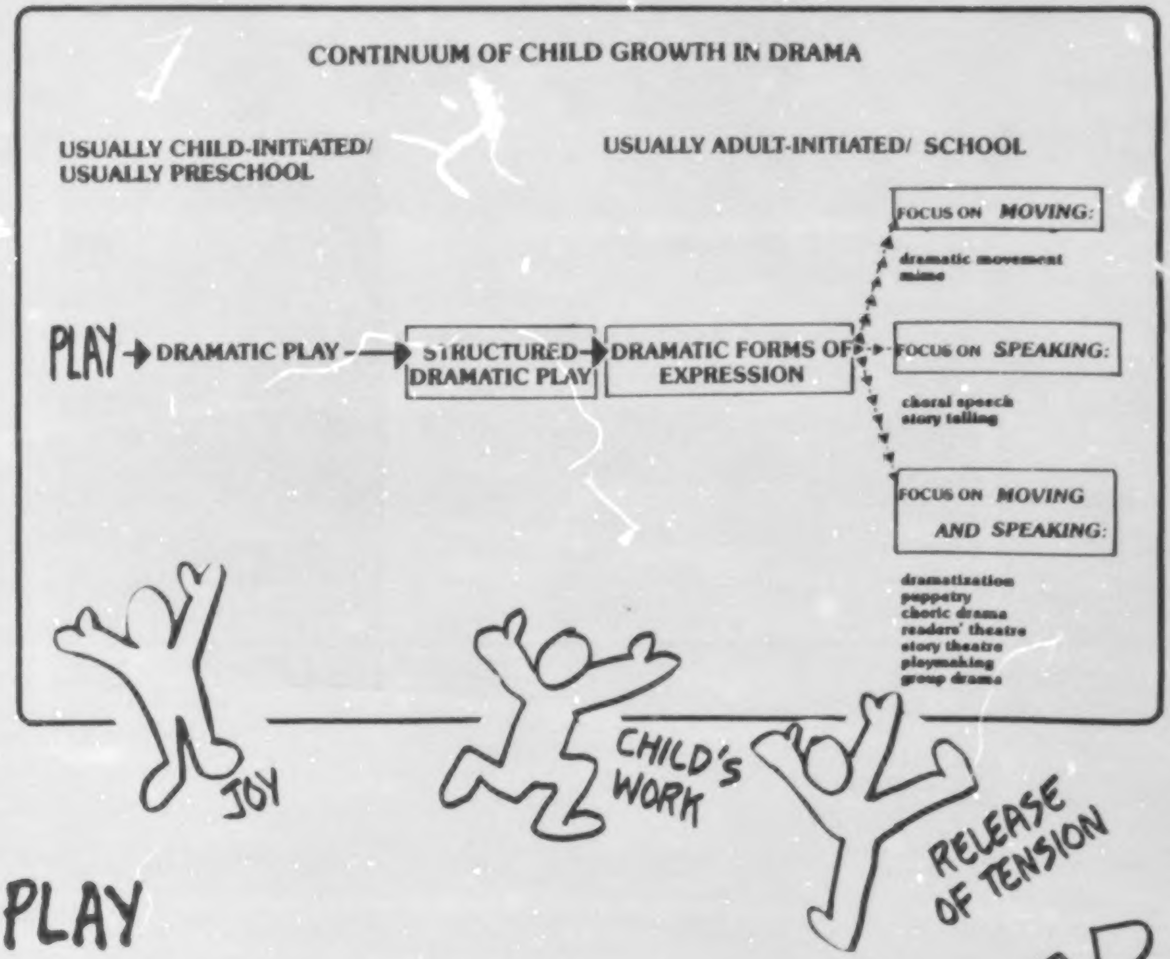
DRAMATIC FORMS OF EXPRESSION

PLANNING, SEQUENCE CHARTS

SAMPLE LESSONS, EVALUATION

GLOSSARIES

DRAMATIC MOVEMENT
MIME
CHORAL SPEECH
STORY TELLING
DRAMATIZATION
PUPPETRY
CHORIC DRAMA
READERS' THEATRE
STORY THEATRE
PLAYMAKING
&
GROUP DRAMA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puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
JOY
CHILD'S WORK
RELEASE OF TENSION

PLAY

FUN-PLEASURE

understanding the atom bomb is child's play,
compared with understanding child's play.

IMPORTANCE OF PLAY

Educational theories have moved "away from viewing play as an idleness proper to childhood that must fade before maturity, towards theories in which play is considered essential for the mental well being of man in society with his fellow men."

Danby, Mark and David Kemp. Drama Through Storytelling.
Toronto: Simon and Pierre, 1982. (p. 14)

INSTRUMENT OF GROWTH

The drama curriculum reflects "the significance of play as the language and work of the child, as an important way in which he learns, as a communication tool and as a problem solving method for meeting some specific child needs" (Cottrell, 1975, p. 3) by extending natural play activities into structured dramatic play followed by experience within dramatic forms. These experiences facilitate "studying themes, structures, concepts and contents of an elementary curriculum."

Danby, Mark and David Kemp. *Drama Through Storytelling*. (p. 11)

CHILDREN SAY...

"PLAY IS THE OPPOSITE OF WORK." "I CAN BE AN AIRPLANE AND A PILOT AT THE SAME TIME." "WE LEARN FROM PLAY, SOMETIMES." "IT'S LIKE CHASING OWLS." "A NOISY AND FUN THING AND NICE THING." "EXCITING." "WHEN YOU DON'T HAVE TO DO WORK AND YOU ARE FREE."

CHILDREN, AGES 6-9
LETHBRIDGE PUBLIC SCHOOL SYSTEM
CHILDREN, AGES 5-9
LAC LA BICHE ELEMENTARY SCHOOL

GAINING
UNDERSTANDING

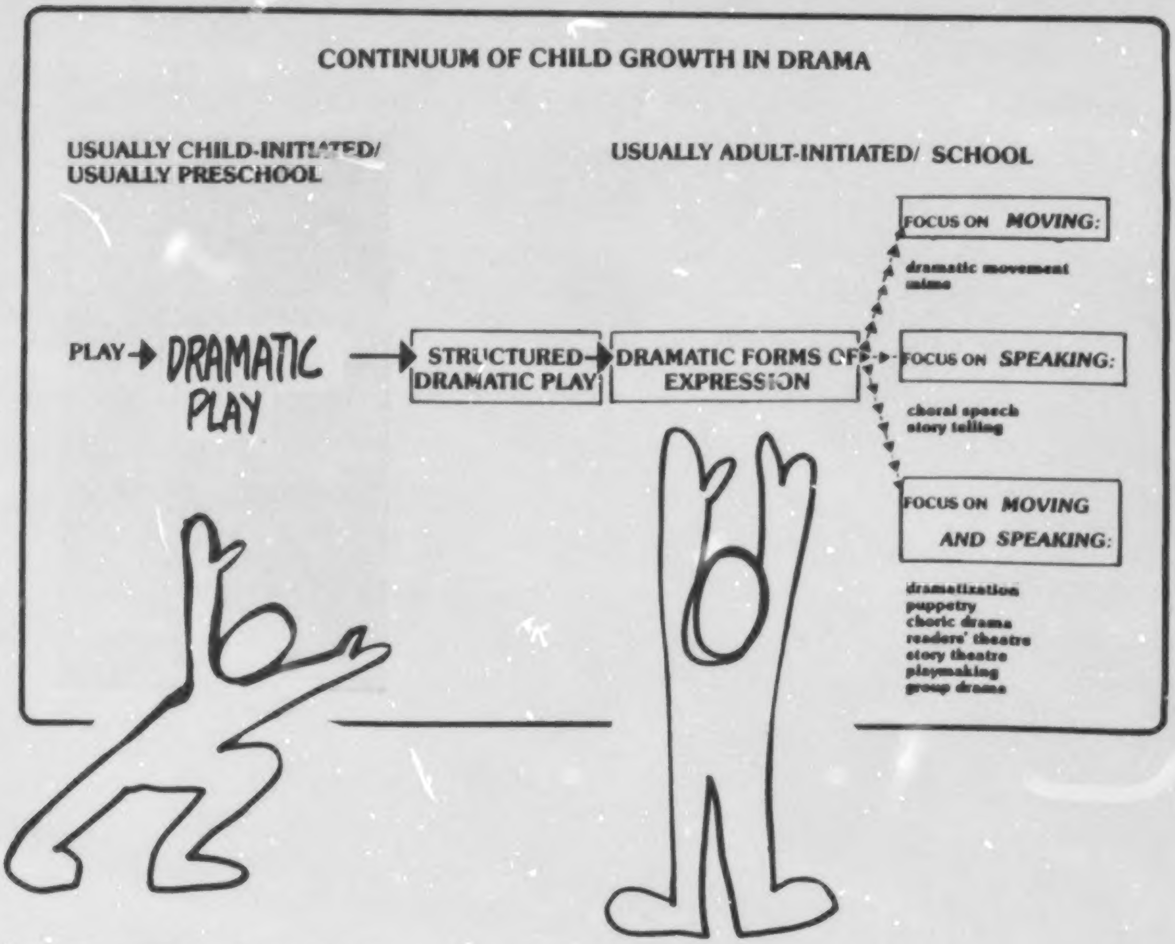
EXPLORATION
OF LIFE

POETS SAY...

CHILDREN'S SONG

We live in our own world
A world that is too small
For you to stoop and enter
Even on hands and knee,
The adult subterfuge,
And though you probe and pry
With analytic eye,
And eavesdrop all our talk
With an amused look
You cannot find the centre
Where we dance, where we play,
Where life is still asleep
Under the closed flower,
Under the smooth shell
Of eggs in the cupped nest
That mock the faded blue
Of your remoter heaven.

(R.S. Thomas,
Song Of The Year's Turning)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story theatre
playmaking
group drama

DRAMATIC PLAY

is an experience in which a child takes on or projects the feelings, attitudes and actions of a person or thing.

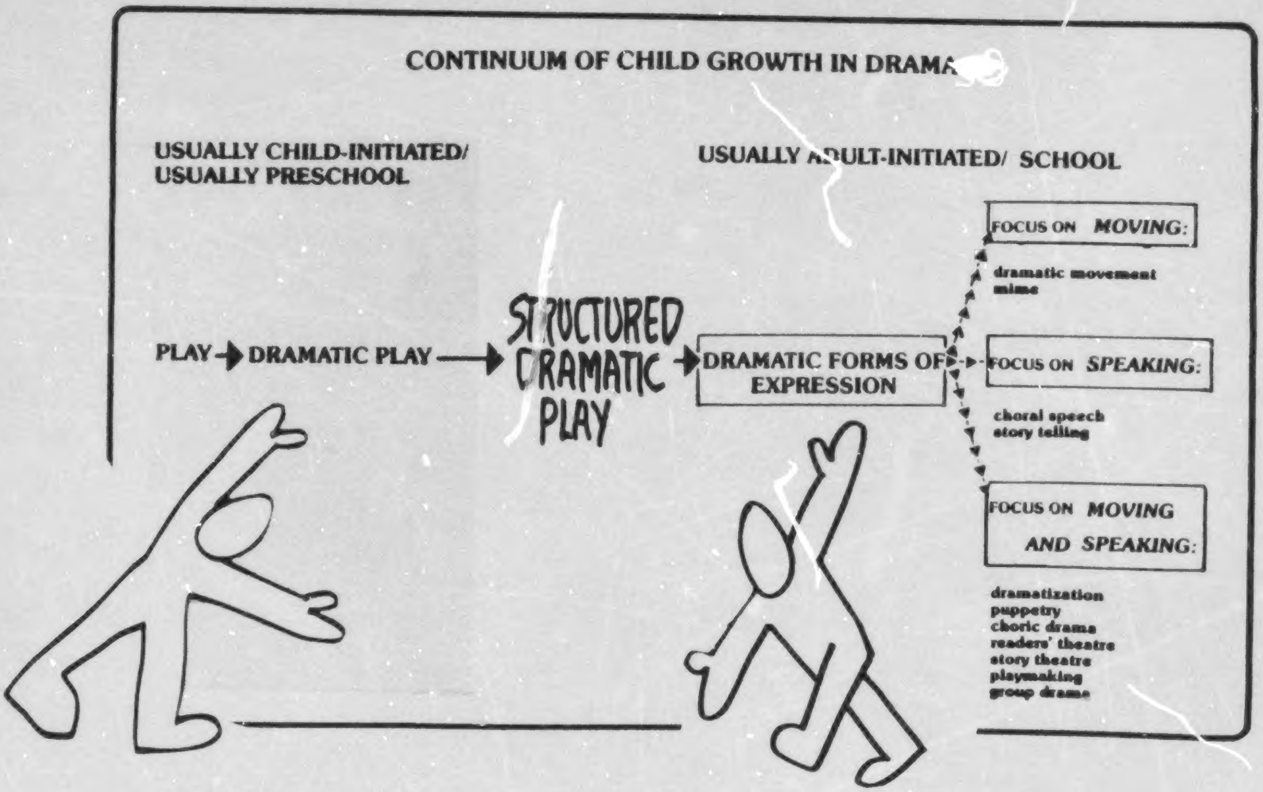
IMPORTANCE OF DRAMATIC PLAY

The unique quality of dramatic play is that the child "uses himself symbolically to stand for someone else or something else" (Cottrell) and in so doing develops "physical, emotional and intellectual identification with a fictitious situation." (O'Neill, et al.)

CHILD'S ROLE: PARTICIPATOR/ INITIATOR

ADULT'S ROLE: OBSERVER/ PROVIDER

STRUCTURED DRAMATIC PLAY



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STRUCTURED DRAMATIC PLAY

encompasses a range of introductory drama games, exercises and activities, which serve to prepare the child imaginatively and behaviorally for participation in further drama experiences.

IMPORTANCE OF STRUCTURED DRAMATIC PLAY

Through participation in structured dramatic play activities, the child learns to follow directions, and work productively both as an individual and as a member of a group. These activities are the essential starting point for drama experiences with any age group; and skills are developed, reviewed and reinforced on a continuing basis at all levels.

CHILD'S ROLE: PARTICIPANT/RESPONDER

ADULT'S ROLE: GUIDER/PLANNER

STRUCTURED DRAMATIC PLAY

SKILLS GRADES

THE CHILD SHOULD: 1 - 2 3 - 4 5 - 6

Physical

- develop sensory awareness ------------------------►
- become aware of body and voice as instruments of expression ------------------------►
- explore and express large and small body movements ------------------------►
- develop techniques for relaxation ------------------------►

Intellectual

- develop and exercise imagination ------------------------►
- develop concentration ------------------------►
- recognize and learn to trust the intuitive response ------------------------►
- exercise divergent and convergent thinking ------------------------►

Emotional

- explore emotion ------------------------►
- control emotion ------------------------►
- express emotion ------------------------►

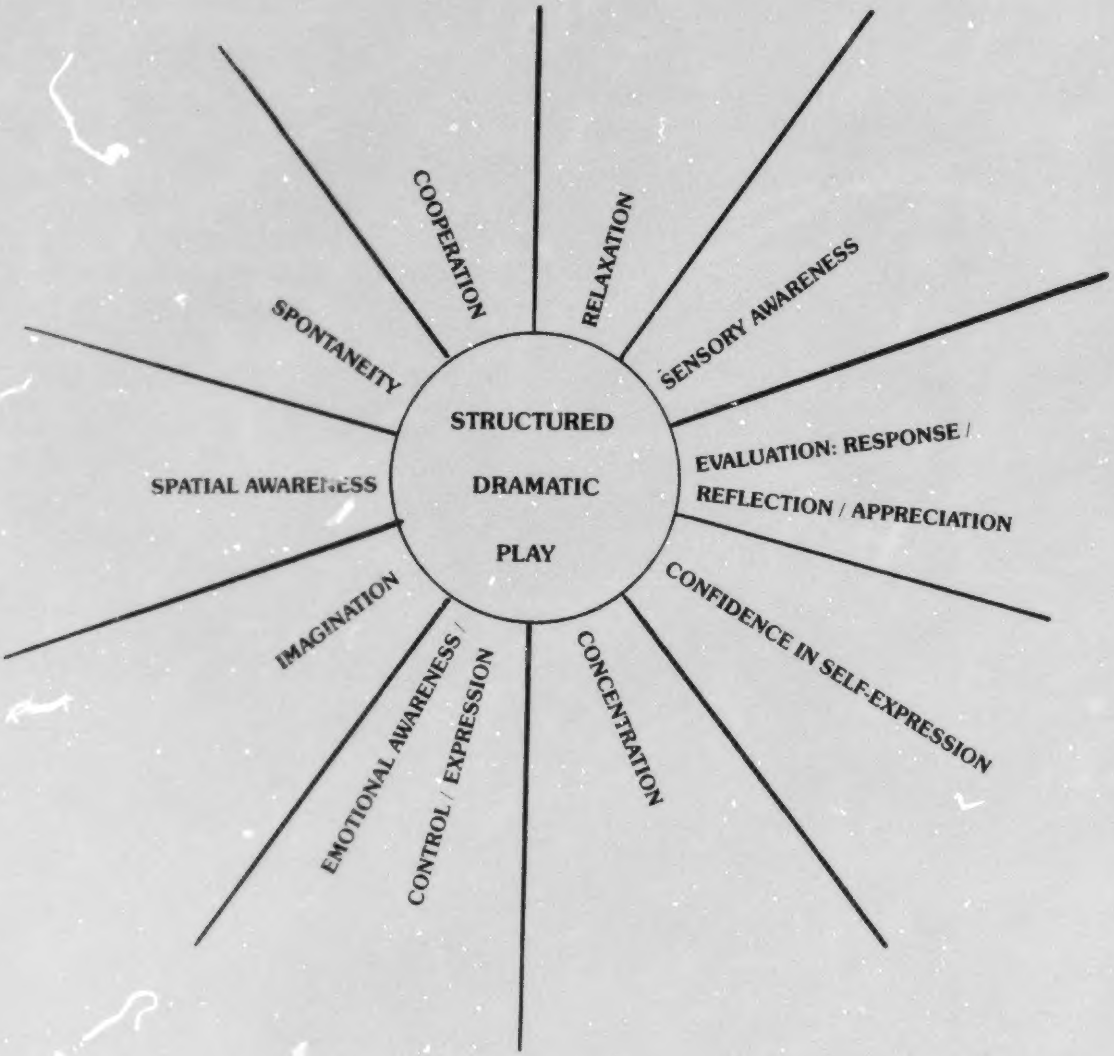
THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

STRUCTURED DRAMATIC PLAY

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
Social			
● understand self	------------------------▶		
● understand others	------------------------▶		
● discipline self	------------------------▶		
● develop acceptance of self/others (tolerance)	------------------------▶		
● develop appreciation of the work of self and others	------------------------▶		
● cope with emotional responses	------------------------▶		
Integrative			
● understand and respond to environment	------------------------▶		
● respect and investigate ideas of others	------------------------▶		
● role play	------------------------▶		
● develop a sense of form	------------------------▶		
● make the abstract concrete	------------------------▶		
● learn to respond to stimuli, e.g., music, pictures, objects, literature	------------------------▶		
● develop the confidence to make choices	------------------------▶		
● respect the space of others	------------------------▶		
● communicate through space	------------------------▶		
● test and reflect on the consequences of dramatic decisions	------------------------▶		

SKILLS TO BE DEVELOPED IN STRUCTURED DRAMATIC PLAY


STRUCTURED
DRAMATIC
PLAY
COOPERATION
RELAXATION
SENSORY AWARENESS
EVALUATION: RESPONSE / REFLECTION / APPRECIATION
CONFIDENCE IN SELF-EXPRESSION
CONCENTRATION
EMOTIONAL AWARENESS / CONTROL / EXPRESSION
IMAGINATION
SPATIAL AWARENESS
SPONTANEITY

CONCENTRATION

Developing the ability to focus on a given task for a given time.

CONFIDENCE IN SELF-EXPRESSION

Discovering one's own resources and building upon positive experiences in order to communicate successfully with others.

COOPERATION

Developing the desire and the awareness of the need to work responsibly with others in order to accomplish a shared task.

EMOTIONAL AWARENESS / CONTROL / EXPRESSION

Developing a bank of personal experiences and understandings of feelings which enable one to understand oneself and to empathize with others.

EVALUATION: RESPONSE / REFLECTION / APPRECIATION

Developing the ability to assess one's own work and the work of others to contribute to one's own growth and the growth of others.

IMAGINATION

Creating mental images of what has never been actually experienced or creating new images based on previous experiences.

RELAXATION

Developing the ability to relax physically, emotionally and mentally.

SENSORY AWARENESS

Exploring the senses in order to develop them and heighten the reality of imagined situations and experiences.

SPATIAL AWARENESS

Learning to move and work safely within the space provided and to share that space with others in a generous and responsible manner.

SPONTANEITY

Activating an idea or responding to an idea without apparent premeditation - the basis for improvised activities.

Parallel Play

PLANNING FOR STRUCTURED DRAMATIC PLAY

STRUCTURED DRAMATIC PLAY skills are essential. No matter what age, students must develop these basis skills before proceeding to other dramatic forms.

In planning this introductory unit, each skill should be the focus of at least one lesson. Although most lessons will develop several structured dramatic play skills, a single lesson should emphasize only one or two skills.

TEACHING TECHNIQUES

Improvisation:

A spontaneous response to any situation.

Parallel play:

All class members work simultaneously. In this way each child has the opportunity to experience, try out the role or situation.

Role play:

Responding as another or self in an imaginary setting; taking on the attitude and function of another. The child explores a specific situation as if he himself were involved in it.

Characterization:

The portrayal of the human qualities of another.

Side-coaching:

To direct, control and encourage children's actions verbally as an observant bystander. The teacher makes suggestions and reinforces the children as they work.

Tableaux:

Creating individual, pair or group stationary poses or pictures which communicate an idea, an emotion or tell a story.

CONSIDERATIONS IN PLANNING ORIENTATION LESSONS

Prepare the Drama Space

If you have a room assigned for drama, check "Safety Section" on page 181.

If you are integrating and working within the regular classroom, establish a routine with the children for quick and efficient removal of desks, chairs, etc., or establish physical boundaries and guidelines within which the students can work.

Example:

> "When I say 'go', prepare for drama and sit in a space facing me. Ready, to the count of ten, go!"

Introduce or Reinforce Control Signals

Establish a visual and/or audible signal, e.g., tambourine, lights, handclap, "freeze" to get the students' attention and as a signal to begin and end activities. The choice of control must be compatible with the teaching style.

Example:

> "When I say go, I want you to turn to the person nearest to you and tell them everything you have done this morning. When I say 'freeze' stop talking, stop moving, as if you have been turned into stone. Are you ready? Go! . . . Freeze! Relax, and face me."

Warm-up Activity

Prepare and motivate students physically, emotionally and mentally for the lesson. Utilize games and exercises (movement, sensory, concentration, etc.), discussion or relaxation activities.

Example:

> Children may be working individually, e.g., running on the spot as if they are chasing a friend, or in pairs, e.g., mirror exercise, in small groups, e.g., machines, or as a class, e.g., a tag game.

Relaxation Activity

These activities may be used at the beginning of a lesson, after the physical warm-up, or at the end of a lesson. They should be a part of every lesson as they serve to calm the child and assist with concentration and reflection.

Example:

Children lie down, close eyes and are directed by the teacher to tense and relax various parts of the body.

Main Activity (Lesson)

Teacher guides experiences which have been selected to fulfil specific objectives. Students are given the opportunity to apply and practise skills.

Example:

Objective - To develop concentration skills
Activity - An observation exercise in pairs

Culminating Activity

The concluding part of the lesson where reflection and evaluation occur.

Example:

Children return to circle (a routine) and a discussion related to preceding activities takes place. The teacher encourages participation through questioning.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

EVALUATION

Physical

Is the child developing an awareness of his senses (touch, hearing, sight, smell, speech)?

Is the child becoming aware of his voice and body as tools of communication?

Is the child able to use space in a controlled and creative way?

Intellectual

Is the child able to focus on one idea for a sustained length of time?

Does the child respond to the control signals of the teacher? To the given stimuli in the drama lesson?

Is the child becoming flexible and beginning to categorize ideas?

Is the child able to elaborate and give attention to detail?

Social

Does the child cooperate with another?

Does the child cooperate with a small group?

Does the child cooperate with a whole group? (Tolerance)

Is the child learning to trust that his ideas are unique and acceptable?

Is the child developing confidence in expressing his ideas?

While experiencing the drama situation, is the child learning to express and control emotions?

Integrative

Is the child developing good listening/speaking skills?

Is the child beginning to take on the attitude of another in role play?

Is the child beginning to realize the form of a drama experience (beginning, middle, end)?

Is the child beginning to articulate his response to the dramatic experience?

Role Play

If the child is beginning to role play, can he easily stay in role, exhibit many attitudes and feelings consistant with the role?

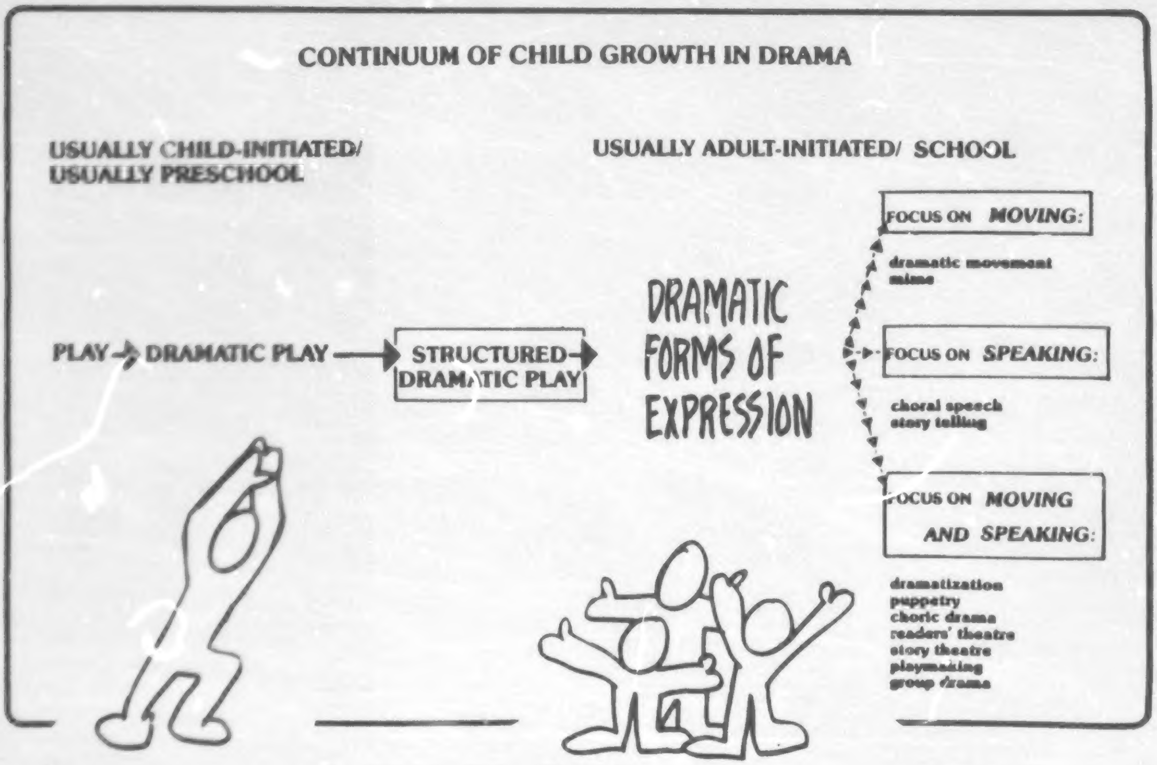
Does the child stay in role? Can the child change roles?

Does the child demonstrate some feeling for the role?

Is the child demonstrating superficiality, little spontaneity?

Has the child difficulty remaining in role?

Concentration — The Mirror Exercise



CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/
USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
PLAY
DRAMATIC PLAY
STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

DRAMATIC FORMS OF EXPRESSION

are the vehicles through which the art of drama is realized and communicated for the enjoyment of self and others.

IMPORTANCE OF DRAMATIC FORMS OF EXPRESSION

The continuation of child growth from play to the dramatic forms of expression is work in the various forms of moving and speaking. Each of these forms develops the child in some aspect of artistic growth and opens up avenues of integration of the forms in other subject areas. "By engaging in a variety of dramatic modes, the participants should develop their drama skills and become familiar with and adept at using the medium of drama. Different activities may allow for the practice of particular drama skills. However, practice of these skills does not occur in isolation but within a chosen context, and as an integral part of the dramatic process." (O'Neill and Lambert, DRAMA STRUCTURES, pp. 22-23)

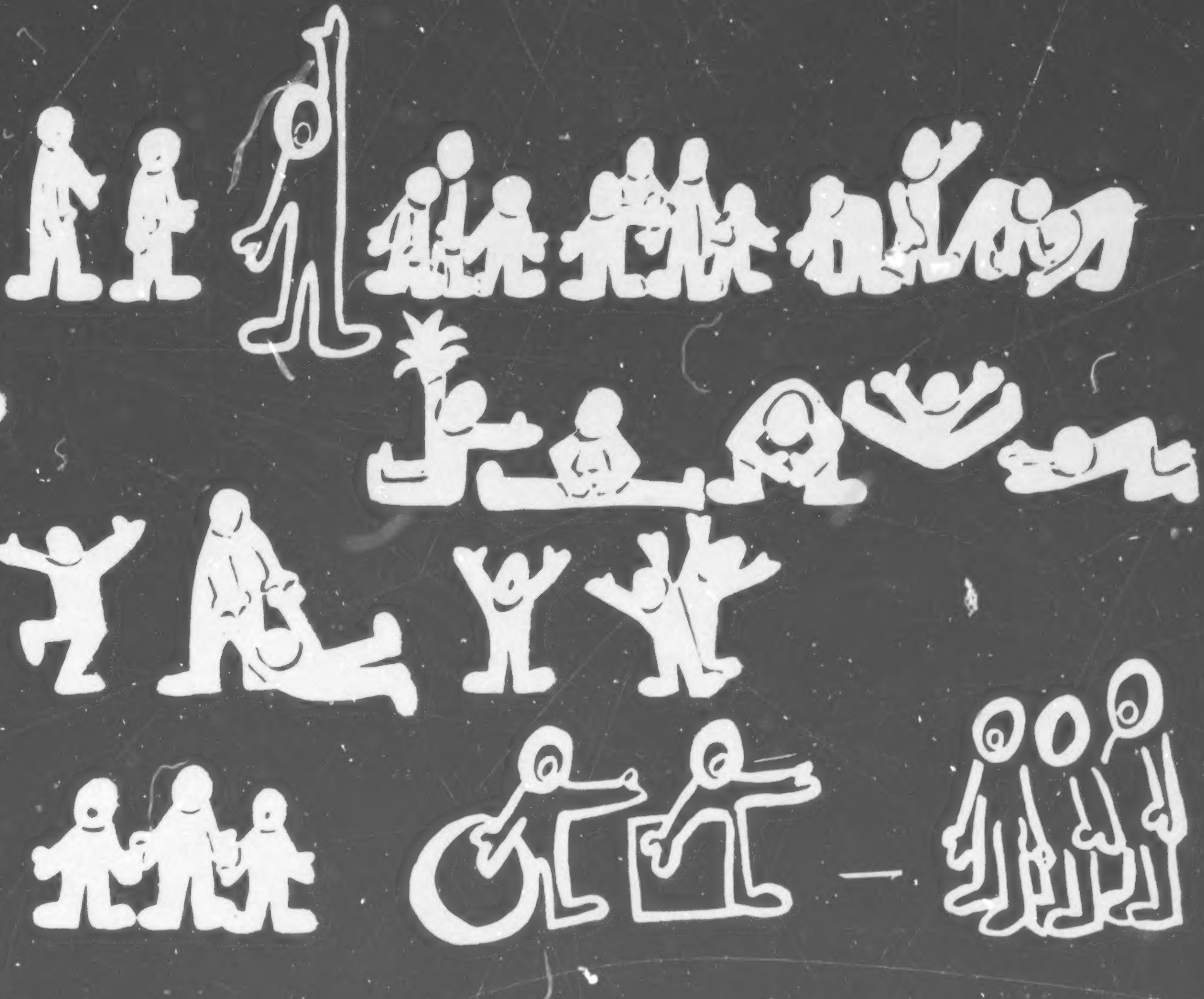
These forms of expression make drama unique as a discipline. Structured dramatic play always precedes the exploration of the dramatic forms of expression.

CHILD'S ROLE: PARTICIPANT/COMMUNICATOR/EVALUATOR

ADULT'S ROLE: INSTRUCTOR/EVALUATOR

ELEMENTARY DRAMA

DRAMA RESOURCE



Curriculum Alberta Education 1985

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ELEMENTARY DRAMA

DRAMA RESOURCE

This is DRAMA RESOURCE, a set of sample lessons designed to form a basic framework or initiator for teaching the various dramatic forms. Included are sample lessons in:

STRUCTURED DRAMATIC PLAY
DRAMATIC MOVEMENT
MIME
CHORAL SPEECH
STORY TELLING
DRAMATIZATION
PUPPETRY
CHORIC DRAMA
READERS' THEATRE
STORY THEATRE
PLAYMAKING
GROUP DRAMA

These lessons are three-hole punched, labelled and page numbered so that you can easily insert them with your curriculum guide material dealing with specific dramatic forms.

STRUCTURED DRAMATIC PLAY

SEPARATE SUBJECT
INTEGRATOR

SAMPLE LESSON PLAN:

STRUCTURED DRAMATIC PLAY
ORIENTATION

GRADE: 1-2
TIME: 15 minutes

OBJECTIVE: To orientate children to dramatic play.

BACKGROUND INFORMATION: First experience with drama -- children are familiar with informal classroom setting.

ADVANCED PLANNING MATERIALS: Teacher plans
- the sequence of the lesson
- physical space the children will use
- control methods the teacher will use
- questions for the final question period

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Teacher will seat children in a circle on the floor, or will gather them in a small group.	Begin with children in physical position where you feel most comfortable.
Motivation	Teacher will provide a focus by getting responses from children: meaning of drama, why they are in a circle or how we behave in a drama lesson.	Teacher will establish his or her own expected rules for the drama classroom. Teacher may motivate in role or out of role, e.g., mother hen gathering chicks.

CATEGORIES	STRATEGIES	TEACHER NOTES
Exploration of Space	Teacher will introduce and practice control method to be used (e.g., use of bell, lights, percussion instruments, a word such as freeze, or handclaps). Example: When the bell rings all stop with no movement. Teacher will guide children to explore the room with an eye to safety, structure and texture. She will lead them to practise control methods.	Teacher will side-coach children to the use of space in drama.
Reflection/ Sharing	Return to circle or grouping -- teacher leads children to express what they learnt about the room, e.g., - Where are the danger spots? - What did their hands feel? - What kinds of stories does this room hold? - Are there any caves, dungeons, forests? - How did you feel as you moved?	By expressing the emotions, the children may internalize the rules of the drama lesson so they may be utilized in the following lessons.

EVALUATION TEACHER/ STUDENT

Student

- the quality of the child's response to the control device
  - immediate response; held stillness
- the quality of reflection
  - awareness of a variety of textures, safety precautions

Teacher

- Were signals clear? Was action slowed down enough to develop ideas?
- What worked? What went wrong?
- What further development is needed?

FOLLOW-UP

The next lesson may build upon this exploration of general space as a basis to explore personal space. Concentration or sensory experiences can be introduced. The next lesson will review initial groupings, general room exploration, control devices and drama class rules.

STRUCTURED DRAMATIC PLAY

SEPARATE SUBJECT

SAMPLE LESSON PLAN:

STRUCTURED DRAMATIC PLAY

SOUND TO STIMULATE DRAMATIC EXPRESSION

GRADE:	3-4
TIME:	30-40 minutes
OBJECTIVE:	To provide children with sensory awareness on sound experiences in structured dramatic play.
BACKGROUND INFORMATION:	The children and teacher have met before -- controls/ rules and expectations have been set. In the last lesson the children have explored space (general and personal).
ADVANCED PLANNING MATERIALS:	The teacher looks for or gathers objects in the room to use to create sounds. For sequence of the lesson with questions for reflection, please read "Teaching With Dramatics" by June Cottrell (Chapter 3: Sensory Adventures, pages 59-69).

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The children sit at their desks and listen to sounds within the room. The children listen for sounds from outside the room. The children listen to their own breathing by blocking out all other sounds.	The teacher encourages them to close their eyes in order to "concentrate on" the sounds. "Can you hear two different sounds? Where are they coming from in the room?"
Warm-up	The teacher directs the children one row at a time to move their desks to create maximum space for drama. Suggest the children must move the desks by creating as little sound as possible. The children are also warned they must not touch or brush against anyone or anything. When the task has been completed the children sit in a circle.	The teacher asks the children for ideas of how to move the desks. Cooperation.

CATEGORIES	STRATEGIES	TEACHER NOTES
Teacher prepares/ motivates students	The teacher asks the students to share what sounds they heard when sitting in their desks. What sounds were created when the desks were moved?	
Sight exercise	The teacher pairs each student with the child sitting next to him/her. The children close their eyes and the teacher sets the task: "You will look for five objects that I will change in the room. When I am finished, you and your partner will look for all five objects that have been changed." Caution them not to touch or call out when exploring the room. When the time is up the teacher then changes the objects back to their proper location.	Random grouping - group if there is an odd number. Change objects at a high level as well as low levels. Create sounds with some. This helps the students become observant.
Listening/ imagination exercise	The teacher recreates one of the sounds. The children are asked to think where they might be if they heard the sound or what else might make a similar sound. Repeat with two or three more of the sounds - share with the group.	Take answers from individual children. Ask questions to strengthen imagination: "Where might the sound come from? How does it make you feel?" etc.
Relocation	The children find their own space away from their partners. The teacher makes three sounds (all different). The order is repeated and the children are requested to close their eyes and imagine a story from the sounds.	To motivate, ask them to think of: time of year; where; when; what happened; why.

CATEGORIES	STRATEGIES	TEACHER NOTES
Reflection/ Sharing	The children return to their partner and share their stories. They ask questions of each other's stories. They tell what sound/sounds they liked best and why.	This sets the stage for the next lesson.
		Give the students 30 seconds to accomplish this task. Remind them of the rules for the sight exercise.
Sharing	The children return to the class circle and share.	
Listening exercises	The teacher sets the task. "This time I will create five sounds in the room. Your eyes will be closed. When I am done and say 'go' you and your partner will look for the locations of the sounds."	Side coaching "work together", "look for all five", "Time is running out." "Times up sit down where you are."
Sharing	The children discuss with their partner what they thought the sounds were when they heard them.	Imagination.

FOLLOW-UP Work through other sense awareness activities.

See:

Teaching with Creative Dramatics. Cottrell, June. Pages 125-127

INTEGRATION Have the children write a story in language arts based on the ideas from listening experience.

Explore sounds outside in science.

STRUCTURED DRAMATIC PLAY

SEPARATE SUBJECT
INTEGRATOR

SAMPLE LESSON PLAN:

STRUCTURED DRAMATIC PLAY
-TABLEAUX FROM PICTURES

GRADE: 5-6
TIME: 30 minutes

OBJECTIVE: To introduce the students to the dramatic concept of tableaux.
To encourage cooperation in small group work.
To reinforce classroom control.
To stimulate the use of the students' imagination.

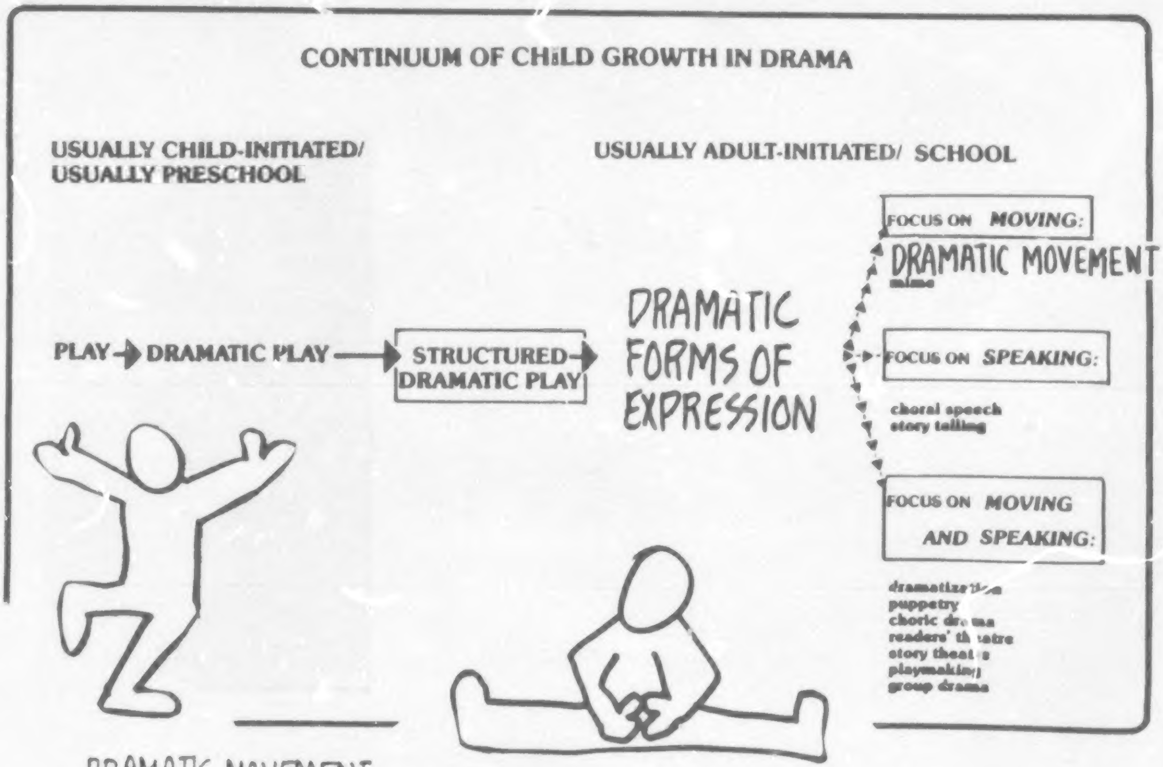
ADVANCED PLANNING MATERIALS: A photograph of two working cowboys. A recording of music suitable for a western film, e.g., A. Copland (composer) "Billy the Kid", or from a western movie.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The students are seated at their desks. The teacher shows them a photograph of two working cowboys.	Not every drama class requires a cleared space.
Initial Activity	The students choose partners, find a space in the room and reproduce, as accurately as possible, the cowboy's poses.	In early classes it is appropriate to allow students to choose their own partners.
Introducing Tableaux	The teacher explains that the photograph is a "still" or "frame" from a film. The students are asked to imagine that the film is running slowly backwards for ten seconds. The students reproduce this movement. Then the teacher runs the film ahead twenty seconds. The students reproduce this sequence. The teacher asks the students to create a still from the opening of the sequence, a still which reproduces the pose of the photograph and a still from the continuation of the sequence. On signals given by the teacher, the students reproduce the pose of each one of the stills/tableaux and freeze.	Slow motion allows the work to be more precise and more controlled.

CATEGORIES	STRATEGIES	TEACHER NOTES
Developing Exercise	The teacher plays a piece of music suitable for a western film (Aaron Copeland's "Rodeo" or "Billy the Kid"). This represents the sound track for a lost western film. Each student listens to the music and imagines the action which the music underscored. The students share their ideas with their partners. The teacher plays the music again and the partners agree on a sequence of four "stills" that could be taken from the film. They develop the "stills" and on signals given by the teacher, move from one tableaux to the next.	
	The students may share the sequence of tableaux with other students if they are ready and willing.	In the early stages of dramatic play, allow the students to decide when they are ready to share their work.
Additional Activities for the Lesson	To extend the class, groups of four can produce a sequence of tableaux based on western themes such as "the saloon", "the arrival of the stage coach", "the gunfight".	

FOLLOW-UP	A collection of pictures would be useful in stimulating the enactment of different content and themes. Pictures including characters actively involved are recommended for beginning drama students, e.g., A Prairie Boy's Summer (1975) and A Prairie Boy's Winter (1975) by William Kurelek. Montreal: Tundra Books.
INTEGRATION	Language Arts: Show the students how a "shot chart" for a film is created. (There are fast sketches of the camera angles required for a sequence of a film.) Students could choose a story and produce twelve shots for a particular sequence. Social studies: Students could produce tableaux of events in history or tableaux which illustrate abstract ideas such as injustice, oppression. Music: Incorporating music encourages music appreciation.

DRAMATIC MOVEMENT


CONTINUUM OF CHILD GROWTH IN DRAMA
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dramatization
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choric drama
readers' theatre
story theatre
playmaking
group drama

DRAMATIC MOVEMENT

is a form of physical communication which provides the opportunity to explore and express responses to inner feelings and reactions to stimuli outside the immediate environment. Dramatic movement involves the coordination of mind, body and imagination in relation to self and others.

SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● understand personal space, general space and the inherent differences between the two	------------------------→		
● develop flexible, free and controlled movement	------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
● practice moving in different ways in response to a variety of stimuli	--------	--------	-------►
● discover how to use the body as a vehicle for expressing and interpreting feelings and ideas	--------	--------	-------►
● analyze different ways of moving alone and with others	--------	--------	-------►
● express simple characterization through movement	--------	--------	-------►
● appreciate the aesthetics of movement	--------	--------	-------►
● use dramatic movement to investigate the environment	--------	--------	-------►
● develop the ability to use dramatic movement to enhance learning in the other areas of the curriculum	--------	--------	-------►

PLANNING FOR DRAMATIC MOVEMENT

What:

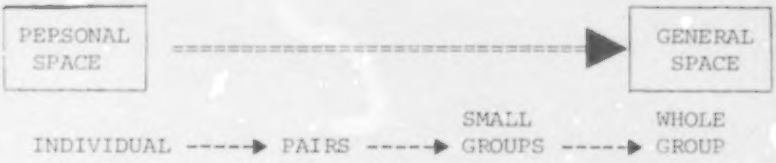
DRAMATIC MOVEMENT provides a basis for physical communication within drama. It involves the child in physical, intellectual and emotional activity simultaneously. Experiences in dramatic movement range from simple rhythmic activities to the complex communication of feelings, ideas and characters.

Why:

Use dramatic movement as a warm-up, at the beginning of a lesson; within the context of a lesson to explore the theme, content or ideas; to establish a change of mood within a lesson; to end a lesson; or as a separate lesson focusing on specific dramatic movement skills.

How:

Begin with the children working in their own personal spaces, interacting occasionally, progressing to the utilization of a larger space and sharing it cooperatively.

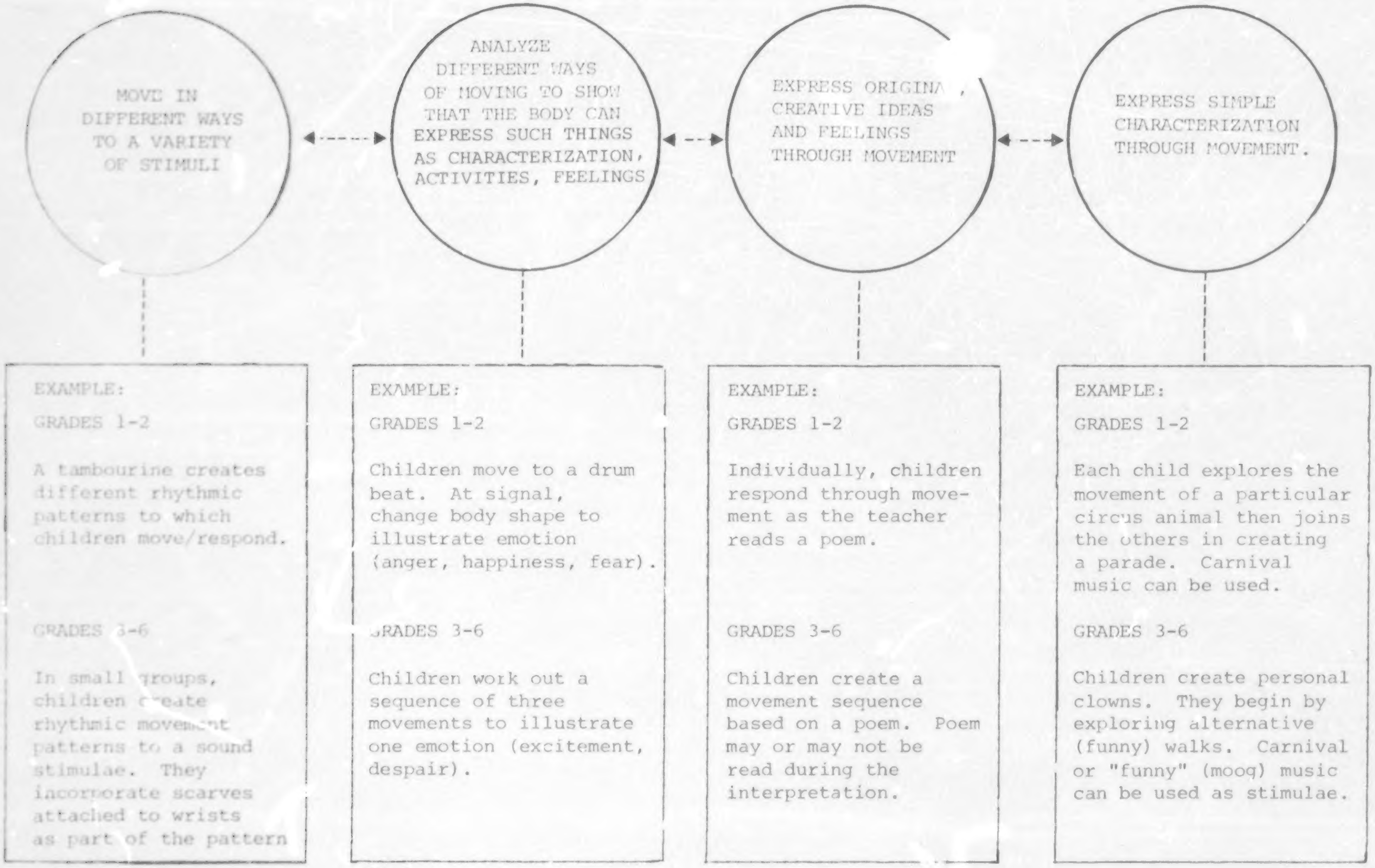


Establish control devices to get the children's attention and to begin and end activities, e.g., use of percussion instruments, lights, a word such as freeze, or handclaps.

Utilize a variety of stimuli, e.g., rhythm instruments, music, poetry, hoops, ribbons for motivation and to encourage exploration of as wide a range of movement as possible.

Allow for sharing, reflection and evaluation.

DRAMATIC MOVEMENT SEQUENCE (GRADES 1-6)



MOVE IN DIFFERENT WAYS TO A VARIETY OF STIMULI

EXAMPLE:

GRADES 1-2

A tambourine creates different rhythmic patterns to which children move/respond.

GRADES 3-6

In small groups, children create rhythmic movement patterns to a sound stimulae. They incorporate scarves attached to wrists as part of the pattern

ANALYZE DIFFERENT WAYS OF MOVING TO SHOW THAT THE BODY CAN EXPRESS SUCH THINGS AS CHARACTERIZATION, ACTIVITIES, FEELINGS

EXAMPLE:

GRADES 1-2

Children move to a drum beat. At signal, change body shape to illustrate emotion (anger, happiness, fear).

GRADES 3-6

Children work out a sequence of three movements to illustrate one emotion (excitement, despair).

EXPRESS ORIGINAL, CREATIVE IDEAS AND FEELINGS THROUGH MOVEMENT

EXAMPLE:

GRADES 1-2

Individually, children respond through movement as the teacher reads a poem.

GRADES 3-6

Children create a movement sequence based on a poem. Poem may or may not be read during the interpretation.

EXPRESS SIMPLE CHARACTERIZATION THROUGH MOVEMENT.

EXAMPLE:

GRADES 1-2

Each child explores the movement of a particular circus animal then joins the others in creating a parade. Carnival music can be used.

GRADES 3-6

Children create personal clowns. They begin by exploring alternative (funny) walks. Carnival or "funny" (moog) music can be used as stimulae.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 4: "Creating with Pantomime", pp. 113-156)

Elementary Physical Education Curriculum Guide. Edmonton: Alberta Education, 1983.

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976.

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Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

DRAMATIC MOVEMENT
SEPARATE SUBJECT

SAMPLE LESSON PLAN:

DRAMATIC MOVEMENT
THE GOLDEN FREEZE

GRADE: 1-2
TIME: 30 minutes

OBJECTIVE: Become aware of the difference between motion and motionless; and achieve control of body stillness.

BACKGROUND INFORMATION: This is the third lesson in a dramatic movement class. The previous lessons dealt with defining spatial boundaries within the gymnasium.

ADVANCED PLANNING MATERIALS:
- area of gymnasium or room sectioned off (a large area is not needed)
- control method used (e.g., tambourine)
- questions for final reflection period
- materials, hoops, tambourine story

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Teacher reads story King Midas and the Golden Touch	Story provides concrete motivator.
	Teacher asks children if they could sit down and become as still as gold when a hoop is placed over them.	Hoops provide a useful control device.
Warm-up Activity	Teacher in role of King instructs children to move one finger as the magic water is sprinkled over them. Another finger is added, then arms, shoulders, head, legs, until everything is moving. The teacher uses the tambourine to signal stop in a freeze position.	Use a role that demands authority as a control device. Use of role also develops atmosphere.
Development of Skill	The King tells the children that they may step out of their hoops and walk around at the sound of the signal from the tambourine. When the tambourine stops they must freeze. The King reminds them to think about how still they are - hands, eyes, feet.	The side coaching slows down the experience to provide a focus.

CATEGORIES	STRATEGIES	TEACHER NOTES
	The King instructs the children to try skipping and then running but they must stop when they hear the signal.	
Relaxation Exercise	The King tells the children that to rid themselves of the frozen spell forever, they must reverse the movement procedure. The children get back inside their hoops and the King takes them back through the stages from everything moving, to one finger moving, to stillness.	Physical and emotional relaxation.
Reflection	Teacher leads discussion out of role with a focus on personal feelings and experiences.	
	- Have you ever been in a position where you could not move? How did you feel? - What parts of the body were most difficult to keep still? - Have you ever liked something as much as the King liked gold? What did you do to get it?	Helps promote deeper understanding of inner feelings.

EVALUATION TEACHER/ STUDENT	Student - the quality of control (stillness-movement) - the quality of involvement and concentration - insights about the movement experiences Teacher - What worked best and what did not work? - Was the role effective? - What changes occurred unpredictably? How did you cope? - What learning has been developed that will remain for the future?	
FOLLOW-UP	Continued development in control of stillness and movement. Introduce different ways of moving -- slide, run, crawl. Begin to emphasize different body parts.	

DRAMATIC MOVEMENT
INTEGRATOR

SAMPLE LESSON PLAN:

DRAMATIC MOVEMENT

FOLK DANCING

GRADE:	5-6
TIME:	one hour
OBJECTIVE:	To enjoy folk dancing. To be responsible in a group.
BACKGROUND INFORMATION:	The students have developed skills in body and space awareness, ways of moving, and have had some experience with rhythm. The children are studying ancient civilizations in social studies. They have been involved in readings, map and picture study, discussions, storytelling, reporting, and art activities related to their theme.
ADVANCED PLANNING MATERIALS:	- the sequence of the lesson - materials available (e.g., record, record player, paper, crayons) - strategy to place children in small groups - an uninterrupted period of time - physical space to work freely in small groups

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CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Children make list of similarities between their culture and that of ancient civilizations.	
	Teacher asks if students would like to make up a dance using some steps from an ancient Greek dance.	
Discussion	Teacher leads discussion on dance, noting similarities and differences in our culture. Discussion should focus on why people dance, when, where and how thev dance.	Provide background information to develop dance.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Teacher leads exercises to loosen up leg muscles. Example - sitting on the floor, student points toes towards floor then flexes toes upwards.	Safety precaution to warm up muscles before any strenuous activity.
Development of Skill	Teacher teaches the whole group the three steps to be used in the dance: right foot - step to side left foot - step back right foot - close by bringing back beside left foot.	
	The teacher places the students in groups of five by counting off numbers and instructs them to use the steps to create a dance. In their groups, the students must choose a theme, make a diagram of where each person will move and tell how it relates to their theme.	Being part of a group reduces feelings of self-consciousness and encourages sharing and brain storming. Diagram demands committment.
Motivation	Music is played while students practise their dance.	Provides added stimulus.
Sharing	Students are given the opportunity to explain and show their dance or show their diagram with an explanation.	Focus is not on the performance but the understanding and enjoyment of the dance.
Reflection	Discussion, with focus on similarities they could see in today's dance and feelings.	Helps promote deeper understanding of their own personal expressions.

EVALUATION TEACHER/ STUDENT

Student

- the level of contribution to the group
- quality of their reflection on the experience
- the level of their thinking in their verbal contributions

Teacher

- the atmosphere in the room, attitude of the class
- Did the signals from the class indicate they were developmentally ready?
- How did the class affect instruction?
- Control devices most effective?
- What learning occurred?

FOLLOW-UP

Art: Students can walk across a large sheet of paper with paint on their feet. They are to try to use the patterns from their dance.

Science: Students can research information about dances animals do and compare them with dances performed by human beings.

Music: Students can provide their own sounds by using rhythm instruments.

Math: Students from each group can graph the number of steps made every 20 seconds.

Language arts: Students can develop a story about their dance and narrate it as it is being performed.

Movement: Students can develop a new dance using three different steps, and incorporate the use of sudden and sustained movement.

DRAMATIC MOVEMENT

GLOSSARY

Body Awareness

Movement of the body in and through space, or "what" the child can do.[1]

Effort

Working with, and gradually gaining control over, the motion factors: time, space, force, flow; "how" children can move.[1]

Space

"Where" the child can go in space, moving at high medium, and low levels in all directions in space.[1] The area within which one works.

Relationship

Working with others, such as a teacher or a partner, or as a member of a group; learning about the concept of relationship includes the interaction among the different parts of the body as it moves.[1]

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[1] Russell, Joan. Creative Dance in the Primary School. London: Macdonald and Evans, Ltd., 1980.

EVALUATION

Physical Aspects

Does the child:

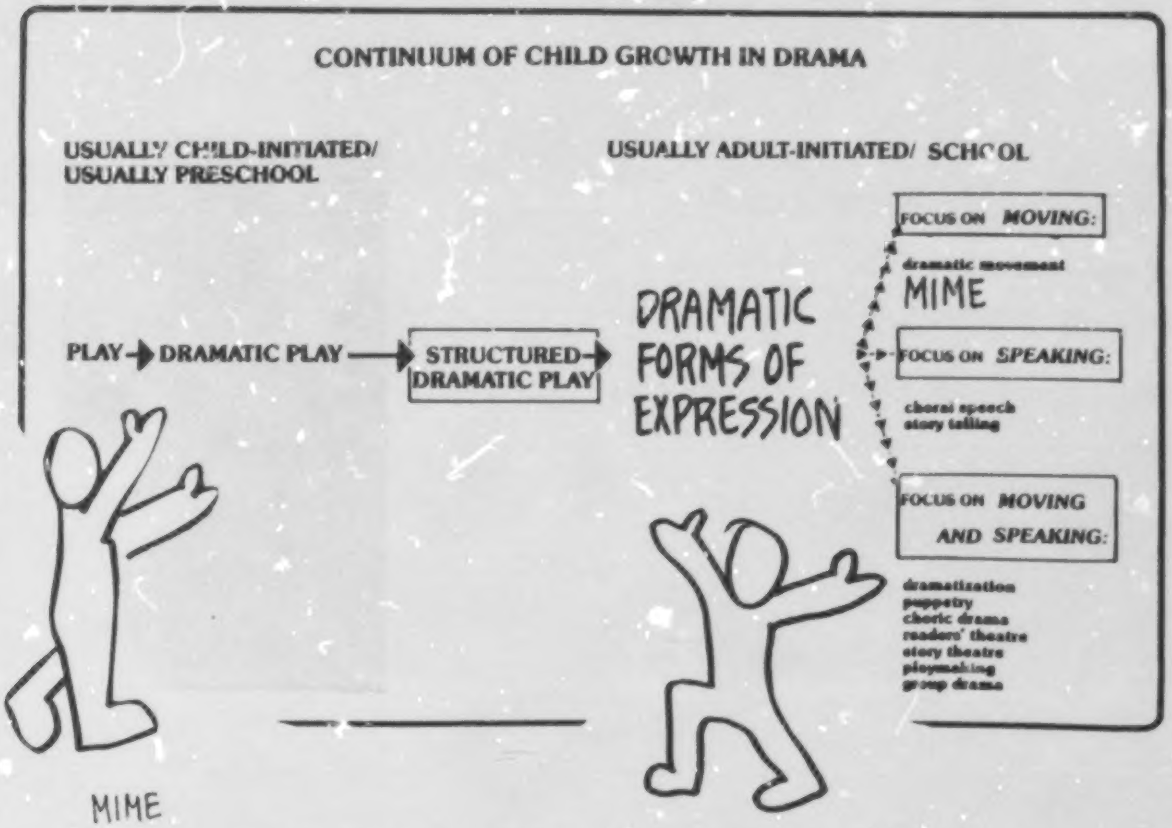
- demonstrate different ways of moving?
- control different body parts?
- explore surrounding space safely and creatively?
- respond to rhythm from a variety of stimuli?

Social, Emotional, Intellectual Aspects

Does the child:

- recognize simple characterization through movements?
- interpret simple characterization through movements?
- compare movement in working with a partner or small group?
- revise movements after discussion within group?
- analyze and reflect on a performance or presentation?

MIME



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STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
MIME
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

MIME

is a silent art form which uses the body as the instrument of communication. It involves careful and sensitive observation of humans in their environment and the translation of observations, ideas and feelings into movement and gesture.

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
●learn to express oneself physically and imaginatively through movement and gesture	------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● observe and study the animal kingdom, the size, shape and weight of animals and the ways they move and react to their environment (animal mime)	------------------------►		
● explore the weight, shape, size texture and resistance of objects in order to develop insights into the ways humans contribute to their society (occupational mime)	------------------------►		
● observe and study the differences and similarities of human beings through exploration of feelings and emotions, and physical characteristics (character mime)	------------------------►		
● learn to communicate feelings and ideas which cannot be expressed adequately in words (abstract mime)	------------------------►		
● investigate physical comedy through examination of the allied art of clowning	------------------------►		
● develop an understanding and appreciation for an art form	------------------------►		
● apply mime skills to learning situations	------------------------►		

PLANNING FOR MIME

Before your children begin to work in the area of *MIME* they should have participated in dramatic play, structured dramatic play and movement activities. Each mime class should begin with physical and imaginative warm-ups.

If you are integrating mime into other subject areas, it is necessary to provide the children with the skills previous to the integrated experience. You will notice that the sample mime lessons use the same basic material or content and that the focus and the objectives differ depending upon the desired learning outcomes. Mime is a fascinating and challenging art form and one to which children incline naturally.

Its value lies in the fact that it aids in the development of the child's observation and imaging skills -- skills basic to reading and writing. Mime also integrates well with other forms of expression such as storytelling, choric drama, puppetry, readers' theatre, and story theatre Music is often used to structure or enhance mime activities.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979. (Chapter: Movement, mime, signals and signs")

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 4: "Creating with Pantomime", pp. 113-156)

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983. (pp. 33-38)

MIME SEQUENCE

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Expressive and Imaginative Movement	- Physical and imaginative movement of hands, head and shoulders, feet and whole body. Spacing, pacing, levels explored. →	- Maintain/Expand →	- Maintain/Expand
		- Making still and moving animate and inanimate shapes with the body. →	- Maintain/Expand
		- Exploring patterns and pathways of movement. →	- Maintain/Expand
			- Learning to use the face and eyes expressively to enhance movement. - Developing fluency of movement and gesture.
Animal Mime	- Observation and exploration of movement of animals in relation to shape, size and weight. →	- Maintain/Expand →	- Maintain/Expand
		- Investigating animals within their environments. →	- Maintain/Expand
		- Investigating and communicating animals' reactions to other animals, to man, to the seasons. →	- Maintain/Expand
			- Using animal mime as a bridge to character development.

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Abstract Mime	- Exploring physical communication of feelings through movement situations. --▶	Maintain/Expand -----▶	- Maintain/Expand
		- Exploring physicalization of basic human emotions through movement and gesture. -----▶	- Maintain/Expand
			- Using the senses to explore emotions. - Using emotions to develop character.
Clown Mime	- Exploring clown movements in relation to physical size, shape and weight. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
	- Experimentation with makeup design and application. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
		- Investigation of clown character types. -----▶	- Maintain/Expand
		- Creating masks for clown character types. ---▶	- Maintain/Expand
		- Introduction to the history of clowning. -----▶	- Maintain/Expand
			- Using props as an aid to development of clown characters. - Using sound and music as an aid to enhancing clown routines.

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Occupational Mime	- Observation of real objects used by man in work and play leading to creation and communication of shape size, weight and use of imaginary objects. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
		- Placement of objects using fixed point and focus. --▶	- Maintain/Expand
		- Investigating resistance of objects. ---▶	- Maintain/Expand
		- Using mimed objects to communicate the reality of occupation. -----▶	- Maintain/Expand
			- Developing physical and emotional attitudes to objects. - Physicalization of objects/becoming the object. - Creating and communicating environment through mimed use of objects.
Character Mime	- Observation of the ways in which people move and communicate with each other. ----▶	- Maintain/Expand -----▶	- Maintain/Expand
		- Using parts of the body to add in building character. ----▶	- Maintain/Expand
		- Exploring how feelings can be used to build character. -----▶	- Maintain/Expand
			- Exploring character in different situations and environments. - Using objects as an aid to building character.

MIME SKILLS - The student will develop competency in:	GRADES 1/2	GRADES 3/4	GRADES 5/6
Appreciation of Mime as an art form	- Observing mime shows or films. -----▶	- Maintain -----▶	- Maintain/Expand
	- Learning how to contribute to pre- and post-performance discussions. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
	- Acquiring audience skills. -----▶	- Maintain/Expand -----▶	- Maintain/Expand
		- Introductory history of the art form. -----▶	- Maintain/Expand
			- Developing skills in constructive criticism.

GLOSSARY

Mime

A silent art form which uses the body as the instrument of communication. It involves careful and sensitive observation of man in his environment and the translation of observations, ideas and feelings into movement and gestures.

Animal mime

The miming of the size, weight and shape of animals and the ways they move and react to their environment.

Occupational mime

The miming of the objects used by man in work and play.

Character mime

The miming of the physical characteristics of another person and the ways in which he or she communicates to others.

Abstract mime

Miming which gives shape and movement to feelings and ideas.

Fixed point

Maintaining a consistency of the positioning of imagined objects and in a mime.

Focus

Concentration by looking at an object and maintaining a consistency of distance and direction.

Resistance

The force required to put an imagined object into motion.

Scenario

The outline of sequence of actions performed in a mime.

Polishing

A rehearsal process of refining and sharpening the execution and sequence of events of a mime.

EVALUATION

Does the child:

- understand that mime is a way to communicate without using words?
- create the illusion that things have weight?
  shape?
  size?
  texture?
  resistance?
- internalize observations of people and create believable characters?
- express feelings and emotion with sensitivity and understanding (empathy)?
- demonstrate an ability to give form and shape to ideas (sequence)?
- work with concentration and focus alone?
  with others?
- appreciate work performed by self and others?
- offer constructive and responsible criticism?
- apply knowledge of the art form to express ideas and concepts in other subject areas?

MIME
SEPARATE SUBJECT

SAMPLE LESSON PLAN:

MIME
STORY STIMULATES MIME EXPERIENCE

GRADE: 1-2
TIME: 30 minutes

OBJECTIVE: To introduce the concept of mime as acting out without using words.

BACKGROUND INFORMATION: The children have already participated in introductory drama games and activities (four weeks) and have completed a unit on movement. Controls are well-established and they are used to working in an open space.

ADVANCED PLANNING MATERIALS: The drama teacher has collaborated with the language arts teacher resulting in the choice of the story Lisa's Bear by Pat Ingraham from the Expressway's reader "Somersaults" (Gage Publishing Ltd., page 59) as a framework for the lesson.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Students enter room and sit in a circle. Teacher talks about mime and demonstrates what it is.	Beginning ritual has been established.
Imaginative Warm-up	e.g., Teacher opens an imaginery lunch pail and takes something out to eat or drink. Students open lunch pails and choose something to eat or drink.	Demonstrating to children saves a lot of talk but it is important that the children are encouraged not to copy. Always ask them to do "something else" or "use your own ideas, not mine."
Physical Warm-up	Teacher gives mimed directions for children to follow. e.g., Everybody stand. Everybody sit. Everybody stand. Everybody limp, and stop.	All mime lessons should begin with a warm-up for the body and the imagination.

CATEGORIES	STRATEGIES	TEACHER NOTES
	Touch that wall and that wall and come back to the circle and sit. Shake out your hands and your arms and your shoulders and stop.	
Skill Developing Activity	Teacher reads the story and children talk about their own camping out experiences. Children are directed to find a place alone and stand facing the teacher in order to be ready to mime the story.	Do this to a count, e.g. "When I say go, I want you to quickly find a place alone and stand facing me. To a count of six - go! One, two . . ."
	Teacher: I want you to imagine that you are inside a tent alone and it is very dark. Feel for your sleeping bag. You find it and now climb inside and show me how warm and comfy it is and let me see how safe you feel. Now show me that you are beginning to feel a little bit nervous. You pretend you are a brave pilot waiting all alone to be rescued. Now you are tired of being the pilot and you pretend you are a fisherman catching lots of fish - and the thought of fish makes you feel so hungry and you remember you have a box of cookies. Find the cookies and eat some, and suddenly there is a loud sound outside. You stop eating and listen - find your flashlight and shine it around - there it is, a little frightened raccoon. You laugh to yourself and click off your flashlight. Eat another cookie - mm, now you feel better. Suddenly you hear footsteps - you sit up - and listen. The footsteps are coming closer and closer. Someone is coming into the tent! It's, it's - your brother! He climbs into a sleeping bag beside you - and soon you are sound asleep.	Here, a scene, has been "lifted" from the story. The teacher relates the sequence of activities and does not read it. Every detail is not included so what you can remember is sufficient.

CATEGORIES STRATEGIES TEACHER NOTES

By the time I count to six could you wake up and come and join me in the circle.

If the children do not remain involved, shorten it or make it more interesting by adding something related but extraneous. In this instance - the feelings of the child in the story have been made more important than they appear in print.

Culmination

The class concludes with a discussion of how it felt to be alone in the tent at night. Teacher comments on the good mime he/she saw and how, although no one spoke a word, thoughts and feelings could be plainly seen by the way the children used their faces and bodies.

MIME

SEPARATE SUBJECT

SAMPLE LESSON PLAN

MIME

COMMUNICATING A STORY USING MOVEMENT AND GESTURES

GRADE: 3-4

TIME: 40 minutes

OBJECTIVE: To use movement and gesture to communicate a story and to explore sign language to enrich the experience.

BACKGROUND INFORMATION: To this point the children have developed a sense of beginning, middle and end through scenarios which have been teacher initiated. They have learned to begin their scenes with a freeze and to end scenes with a freeze. The children work well in small group situations.

ADVANCED PLANNING MATERIALS: A legend, Maneboza and the Sun God, has been selected from Driftwood and Dandelions by John McInnes and Emily Hearn (Nelson - Language Development Reading Program). The legend has been read in detail and the children, with the teacher's assistance have developed a scenario in preparation for this drama class. The drama teacher has borrowed a drum from the music teacher for use during the lesson.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Children sit with teacher in a circle on the floor. The work accomplished in the last lesson is reviewed, and plans for the lesson about to take place are revealed. i.e., Following the warm-up the children will form small groups, find a space alone, assign roles and plan and practice their mime scene.	Children begin and end classes in this formation. They also have established a method of getting the chairs and desks to and from their regular locations so as to create a maximum space for activity.

CATEGORIES | STRATEGIES | TEACHER NOTES

Physical Warm-up

Children are directed to find a place alone and face the teacher. Different parts of the body are loosened up to drum rhythm beaten out by the teacher.

e.g., Listen to this rhythm. When I say go, begin to move only your feet in time to it.

Ready, go! (rhythm begins and children respond) and freeze! Relax.

Here is another rhythm, listen and go! etc.

Imaginative Warm-up

Imagine you are Maneboza paddling along in his canoe. Follow the drum beat and paddle faster or slower, always following the beat. Show me how you are feeling as you are paddling along.

Ready, go!

Teacher invents imaginery trip which children express through mime.

Skill Development

Upon completion of warm up, children are directed to group work.

Scenario based on story, e.g.,

Beginning - Maneboza, mighty warrior is visited by elders of tribe. They "tell" him their problem.

Maneboza leaves his lodge and sets out to find the Sun God.

Middle - Arrives at Sun God's cave and hides behind rock.

Sun God returns, Maneboza jumps out and "tells" him why he has come.

Sun God becomes frightened and runs into his cave.

There is a chase. Maneboza gains on Sun God and almost catches him.

Sun God wrenches himself free and disappears into cavern in lake.

Maneboza, with one flaming feather from Sun God's headdress, falls back to earth.

CATEGORIES	STRATEGIES	TEACHER NOTES
	End - Maneboza returns home and is met by the tribe. They all gather in main lodge and warm themselves	
Culmination	Groups reconvene and work is shared. Children comment on what works well for themselves and others. Desks are returned to places.	

MIME
SEPARATE SUBJECT

SAMPLE LESSON PLAN:

MIME

USING MIME IN CHARACTER DEVELOPMENT

GRADE: 5-6
TIME: 40 minutes

OBJECTIVE: To develop an awareness of the body as an instrument of communication with particular emphasis on developing character using the feet.

BACKGROUND INFORMATION: The children will have had some previous experience at communicating character through movement and gesture, and will also be familiar with scene building -- beginning, middle and end. If classes occur within the regular classroom, chairs and desks will have been pushed back to allow maximum space for movement. The children will always do this in an established pattern so that it becomes routine.

ADVANCED PLANNING MATERIALS: A poem or a scene from a story which has obvious possibilities for acting out will have been selected. Likely it will have been found within the language arts program and be related to a theme currently being explored.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Children and teacher sit in a circle, legs and feet extended before them.	The circle is an ideal formation for beginning and ending all drama classes.
Physical Exercises	- Stretch feet, make them as long as possible, as wide as possible. - Wriggle toes, quickly and slowly. - Stretch feet, point toes to floor, point toes in direction of body. Keep calves and heels on floor. - Circle feet to right, to left and shake them out. Relax. On a signal from the teacher, children stand and move into a space alone.	In the area of mime, the warm-up for the body and the imagination is usual.

CATEGORIES

STRATEGIES

TEACHER NOTES

Imaginative Exercises

Children explore moving in different ways as directed by the teacher who provides an imaginative framework for the action.

- Walk as if you are going to meet a friend and you are very late.
- Be a basketball player dribbling and passing the ball.
- Be an important person moving through a crowd of curious and admiring people.
- Be a tightrope walker up on the high wire far above the crowds who are watching you from below.
- Be a person who is waiting impatiently outside a phone booth which is in use.
- Be a juggler who is lying on his back and juggling objects with his feet.

Children, freeze, relax, sit and face teacher.

Remember to focus attention on the feet.

Make sure your control signals are clearly established at the outset. e.g. When I say go, you may begin exploring the following activities. When I clap, I want you to freeze as if you have been caught by a photographer in the middle of doing something.

Developing Activity

Teacher reads poem aloud to students.

FOOTPRINTS IN THE NIGHT - Elizabeth Coatsworth

Who came to our door
in the dead of the night
while the foghorns groaned
and the long eaves wept?

Whoever came
neither rapped nor called,
not the smallest sound
reached where we slept.

Whoever came
to the cold doorstone
paused and listened
and then went on.

Small steps in the snow
show whence he came,
and small steps point
the way he has gone.

This poem has been selected from Starting Points in Language B - Theme "Below 32°," p. 108.

CATEGORIES	STRATEGIES	TEACHER NOTES
	A mime scene is developed which involves two characters. Children discuss and plan their scenes. They decide how they will physically communicate their characters, bearing in mind the importance of their feet.	With inexperienced students, the scene is developed by the students and teacher. With more experienced students, the beginning and middle might be developed leaving the end up to their discretion. Experienced students can assume the responsibility for developing the scene alone. The teacher circulates and assists as necessary.
	Example of mime scene based on "Footprints in the Night". Groups of two (three if necessary). Beginning - A person prepares to go to bed. Person goes to sleep. Middle - The visitor silently enters and approaches the door of a house. The visitor makes a decision. The visitor leaves. End - Sleeping person awakes, looks out of the window, sees footprints and goes to door, opens it and studies footprints, closes door and scene ends. If three children are involved - who will the extra person be? Another visitor or another inhabitant of the house?	Questioning will lead to thoughtful action. Remember the feet are important. How can the mime implement this focus? Who or what is the visitor - person, animal or thing? How does the visitor move? Can we see what the visitor is thinking? How does this person feel when he/she awakes? How does this person respond to the footprints? Can we see what is going on in the mind of this individual? Can we make the ending interesting?

CATEGORIES	STRATEGIES	TEACHER NOTES
Culmination	a. Children return to the circle and a discussion (verbal sharing) and evaluation ensues.	It is not always necessary to share work by acting out.
	OR	
	b. Groups share their work by acting out their scenes for each other.	Usually, all children want to share their work. When small groups are involved this becomes boring, and the children become restless. Thus, observe two or three pairs, then pairs are paired and share with each other. Those who have shared with the class may choose to go to one group and be observers. Always give the observers a task, e.g., find one idea that you particularly liked in the mime. - Is there a suggestion you might make to this group which will help them another time? - Think of a question to ask the group when they finish sharing their work with us.
	If desks have been pushed back, they are returned to their usual formation in preparation for following class.	

SAMPLE LESSON PLAN

MIME

USING MIME TO TEST READING COMPREHENSION

GRADE: 1-2

TIME: 30 minutes

OBJECTIVE: To test comprehension of a story using mime to motivate recall.

BACKGROUND INFORMATION: The teacher has read the story, Lisa's Bear (in "Somersaults", Expressways, Nelson) to the class. The children have talked about the story and illustrated favorite parts of the story putting themselves in the picture in place of Lisa.

ADVANCED PLANNING MATERIALS: The teacher has prepared a series of questions to see how well the story has been comprehended. Children's art work from previous day has been displayed on the wall of the classroom so that pictures are in the sequence of the story.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Children gather around the teacher. They sit on the floor, teacher on a chair. Children are given a few minutes to go to the wall and look at the pictures to refresh their memories with regard to story content and return to the teacher. Children are then asked to find a place on the floor where they can be alone and be facing the teacher.	The language arts teacher has made a point of observing how the drama teacher organizes the children for acting out experience.
	The teacher advises the children that he/she is going to ask them some questions but their answers to those questions are to be silent ones. They will mime the answers as they might in a drama class.	
Skill Developing Activity	e.g., One day Lisa built something in her backyard. Show me what she built (children respond) - And freeze - And relax. That's right, she built a tent.	If you wish, the children can observe each other.

CATEGORIES STRATEGIES TEACHER NOTES

Her brother, Bob, tried to scare her. He warned her about a certain animal. Show me that animal and move around the room the way that animal might move. (Children respond.) And freeze, and relax.

Half the class sits and observes while the other half does the action. Then reverse rules.

But Lisa was not afraid, she went and got her sleeping bag, a flashlight and something else. Can you show me what else she took into her tent? (Children respond.)

Lisa decided to play a pretend game all by herself. First of all she pretended she was someone who was lost in the bush. Can you show me who this was? (Children respond.)

Provide a lot of positive feedback.

Then she stopped playing "pilot" and pretended she was doing something else. Can you show me what that was?

After this Lisa got hungry. What did she do? (Children respond.)

- How did Lisa manage to see in the dark?
- Can you show me how Lisa felt when she heard the sound of footsteps?
- Can you show me what Lisa was doing when the story ended?

Never pursue an activity to the point where children lose interest, but do bring it to a satisfactory conclusion for them.

Culmination Children retrieve their pictures from the wall and add something new, something that they have just remembered.

If a child cannot add to his picture, identify a friend who might be able to make a suggestion.

FOLLOW-UP Select another story to explore through mimed activities.

It is not always possible or necessary to do an entire story.

Sometimes, within a story, there is an episode or a scene which lends itself to acting out.

e.g., In a subsequent story, "Pete and the Flowers" by Lesla Berg, the opening episode p. 83-84 provides an opportunity for mimed activity. In this case you might want to explore how Pete's feelings change from happy, to curious, to fear.

Pete sees a garden bursting with flowers. He stops and stares at them. He reaches out to touch a flower. Someone (teacher) shouts "Leave those flowers alone."
Pete gets a terrible fright. He stands very still and thinks he is going to cry.

SAMPLE LESSON PLAN

MIME

CREATIVE WRITING THROUGH MIME

GRADE: 3-4
TIME: 40 minutes

OBJECTIVE: To motivate creative writing through mime.

BACKGROUND INFORMATION: The children have read "Maneboza and the Sun God" in Driftwood and Dandelions, (Nelson - Language Development Reading Program). They have suggested and recorded other possible deeds and adventures that the warrior, Maneboza, might become involved with. They have created mimes based on the story with their drama teacher. They have also created masks of the Sun God in art.

ADVANCED PLANNING MATERIALS: Desks have been arranged so that groups of children can work together. Adventures, as suggested by the class, have been written up on the board.

- The river and the lake have dried up.
- The moon and stars have been stolen.
- The Sun God is imprisoned in his cave.
- The children have been kidnapped.
- The deer and elk have decided to move away to another country.
- A giant eagle is stealing people.
- The North Wind blows all the hunters away.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Groups are asked to select one adventure and to plan an outline of a story.	Students are sitting in desks in groups of three or four. Students can take turns at making notes. One might record ideas for the beginning part, one for the middle and one for the end.

CATEGORIES	STRATEGIES	TEACHER NOTES
		Teacher circulates from group to group asking questions as necessary to stimulate ideas.
Skill Development	As rough outlines are completed, groups are directed to a space in the room where they may try out their stories in mime.	Teacher circulates, reminding them to begin with a freeze and end with a freeze.
	Teacher directs groups to areas where two groups may share their mimed stories with each other. The observers are asked to point out what is good about the mime work and secondly to give them a couple of helpful suggestions.	Allow 10 minutes for this experiencing.
Culmination	Groups return to desks and individuals write their stories	

FOLLOW-UP Students polish their original legend mimes and present them to other classes (a school tour? in the story corner in the library at noon?). Following the mime show, a copy of the class' original legend book is given as a gift to other classes.

SAMPLE LESSON PLAN:

MIME

STARTING WRITING WITH MIME

GRADE: 5-6
TIME: 40 minutes

OBJECTIVE: To use mime to enhance skills in viewing and listening and to provide motivation for writing.

BACKGROUND INFORMATION: The children have been involved in exploring the theme "Below 32°" in Starting Points in Language B. They have mimed outdoor activities and winter sports and have also brainstormed a list of verbs which have also been explored through movement and mime. "The Cremation of Sam McGee" has been presented at an assembly in a choric drama form (choral speaking plus movement and mime).

ADVANCED PLANNING MATERIALS: The teacher has planned the following lesson as motivation for writing. He/she has rehearsed reading the poem in order to be able to communicate the mysterious mood effectively.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	Children sit at desk. Teacher reads poem.	
	a. Students close eyes and "see" what is happening as if they are watching a film.	Listening with eyes closed encourages imaging.

FOOTPRINTS IN THE NIGHT - Elizabeth Coatsworth

Who came to our door
in the dead of the night
while the foghorns groaned
and the long eaves wept?

Whoever came
neither rapped nor called,
not the smallest sound
reached where we slept.

Whoever came
to the cold doorstone
paused and listened
and then went on.

Small steps in the snow
show whence he came,
and small steps point
the way he has gone.

CATEGORIES	STRATEGIES	TEACHER NOTES
	b. Teacher stimulates discussion about the poem through questioning. Ideas and images are noted on the board for later use. e.g., What shapes and colours did you see? What sounds did you hear? How did you feel as I read the poem? Tell me about the house you saw? What are eaves?	
	c. Teacher re-reads poem and this time the children are instructed to close their eyes and concentrate upon the visitor. Was it a person, an animal or a thing?	Do not discuss the visitor. Leave this to be discussed in small group situations.
Skill Development	a. Chairs/tables are pushed to the side of the room and children are divided into groups of two or three.	Furniture is always moved in the same way to the same locations. Children often work better with friends.
	b. Children are asked to share ideas about who the visitor was and discuss how they might re-create the story within the poem using mime. How does the story begin, what happens and how does it end?	Allow 5-7 minutes for discussion and decision-making. Teacher circulates asking questions which provide decision-making. Challenge the students to communicate the mood and the feelings they have identified.
	c. Following discussion and planning, children develop and rehearse mime scene.	Allow 5-7 minutes for children to do this activity.

CATEGORIES	STRATEGIES	TEACHER NOTES
Culmination	a. Small groups gather into clusters of two or three and work is shared.	One does, one or two observe and then roles are reversed.
	b. Desks are returned to original order and children write their stories.	Artwork - an illustration may be done when the story is finished. Children might be asked to put themselves (in role) into the picture.

EVALUATION TEACHER/ STUDENT

Student - Is the child:

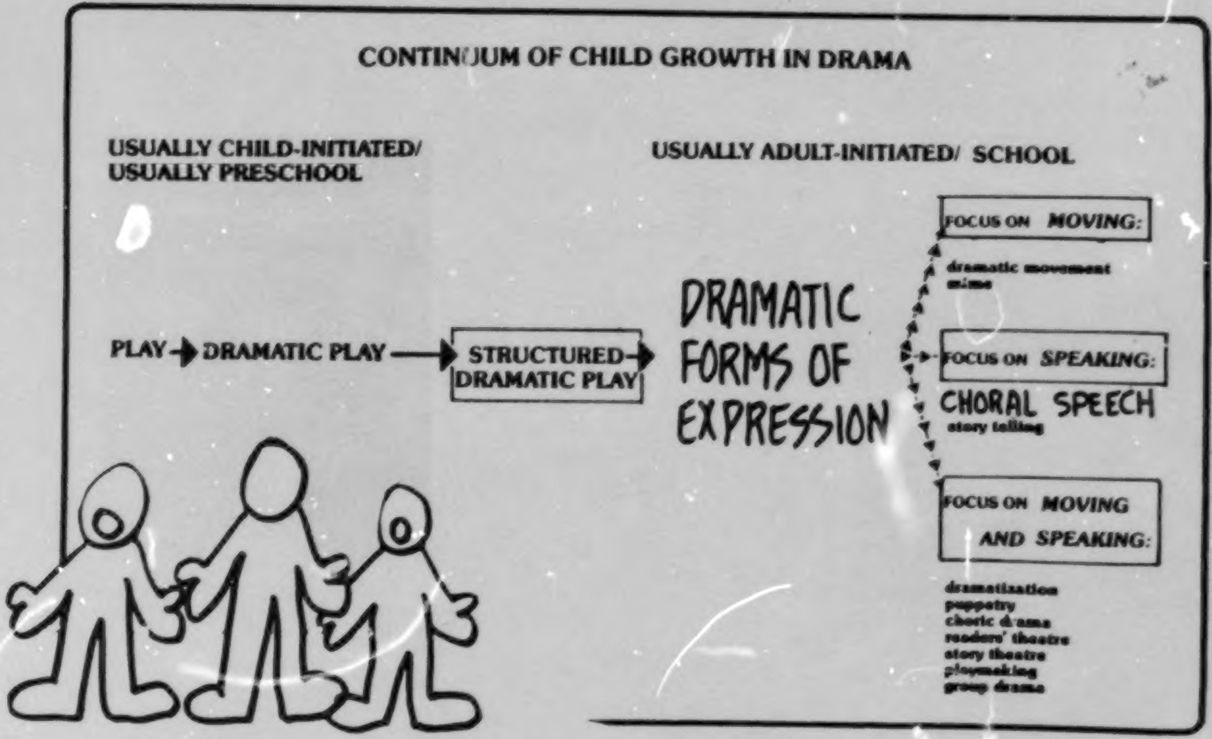
- developing an ability to express his/her ideas through movement and gesture?
- developing his/her imagination/ability to image?
- able to communicate that things have size, shape, weight, texture, resistance?
- demonstrating sensitivity to the feelings and emotions of self and others?
- learning to work productively and cooperatively in group learning situations?
- appreciative of mime as an art form?
- able to apply mime skills to learning situations in other areas of study?

Teacher - Did the teacher:

- succeed in signalling intentions/directions clearly to the class, or was there confusion?
- challenge (stretch) the children intellectually, physically, imaginatively?
- slow down the action sufficiently for it to matter and to build belief in the situation?
- read the signals the children were giving and vice versa?
- note what worked well for the students and what learnings occurred that could have impact in the future?
- provide for doing, talking, reflecting, testing ideas, negotiating, researching?
- remain flexible, change direction in response to the students' needs and/or interest?
- use the right strategies to achieve his/her objectives?
- consult adequately with others who might contribute to and enrich the learning experience for the students?

FOLLOW-UP In groups of two or three, children explore any literature contained within the unit or that has been used as supplementary material, and prepare a mime scenario (sequence). These are rehearsed and polished and shared with other classes.

CONTINUUM OF CHILD GROWTH IN DRAMA


USUALLY CHILD-INITIATED/
USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
PLAY
DRAMATIC PLAY
STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
CHORAL SPEECH
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

CHORAL SPEECH

is the art of interpreting literature as a group and communicating that interpretation.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	------------------------→		
- speak clearly	------------------------→		
- speak with ease	------------------------→		
- speak expressively	------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

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SKILLS GRADES

THE CHILD SHOULD: 1 - 2 3 - 4 5 - 6

  - speak with energy ------------------------------→
  - speak with an appreciation of the flexibility of the voice as an instrument ------------------------------→
  - learn concepts of pitch, pace, pause, rate, intensity, volume ------------------------------→

● develop the following interpretative skills:

  - communicate the meaning of the piece of literature ------------------------------→
  - express mood ------------------------------→
  - explore natural rhythm ------------------------------→
  - phrase for meaning ------------------------------→
  - colour individual words ------------------------------→
  - develop skills of presentation by becoming aware of the importance of face, voice and body ------------------------------→

● develop appreciation for enjoyment of literature ------------------------------→

● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story ------------------------------→

● develop language skills through the language processes of speaking, listening, writing and reading ------------------------------→

SPECIFIC CHORAL SPEECH SKILLS

● listen to self and others ------------------------------→

● blend the voice with others ------------------------------→

● respond to cues given by leader ------------------------------→

SKILLS		GRADES		
THE CHILD SHOULD:		1 - 2	3 - 4	5 - 6
● speak:	in unison	-------	-------	-------▶
	antiphonally		-------	-------▶
	cumulatively			-------▶
	solo lines			-------▶

Preparing for Choral Speech

PLANNING FOR CHORAL SPEECH

CHORAL SPEECH, one of the focuses on "Speaking" in the Continuum of Child Growth in Drama, is a method which can be used daily in the classroom as a teaching device. It can assist children in speaking more clearly, freely and expressively. Through its use, students can grow in love of good literature and in personal self-confidence in speaking. It is defined in the guide as "the art of interpreting literature as a group and of communicating that interpretation" (see page 74). One might also define it as:

- a group of many voices trained to interpret orally prose and poetry as one beautiful voice;
- the modulated, restrained, realistic, sincerely spoken, rhythmic interpretation of prose and poetry;
- group re-creation.

Needs of Teachers of Choral Speech

1. Vitality, an enthusiam that is contagious (take vitamin pills).
2. Love of poetry, have studied the materials and know the mood.
3. Some knowledge of voice and diction. Know how to analyze poor reading and be ready to suggest corrections to improve voice.
4. Some skill in reading. Inspire group to read well by doing some reading for them.
5. Patience. Don't be afraid of drill, of mistakes, of some poor sounds. Do it again but have fun doing it.
6. A sense of rhythm. Feel the beat, use hands and arms to pull that rhythm from the students. Don't stress the rhythm but don't ignore it.
7. Ability to lead without demanding imitation. There naturally will be a pick-up of voice and inflection, but don't demand that the interpretation be yours. The younger groups will have to be last, will need direction, but don't force interpretation on the group.
8. Courage. It gets easier as you do it.

Testing of Voices

Some say this step is not necessary for weeks. Some leaders never test or divide the voices in using choral speech in the elementary grades. However, if you do wish to do some divided voice work, give some very simple lines of nursery rhymes and listen to the quality of the voice. Your ear will begin to detect slight differences in vocal placement. Here also you will begin to hear faulty vowel and consonant formation, to see rigid jaws, and to be aware of tight lips. All of this will assist in choosing the tongue twisters which will be used for drill in following weeks.

Useful Exercises

Breathing:

Take a deep breath, as if about to yawn or sigh. If you breathe naturally, the walls of the torso will expand in a lateral spread just above the waist line -- at sides, front and back. The level of upper chest and shoulders should not be raised.

Now completely expel the breath, as in a deep sigh. The level of upper chest and shoulders should not lower with exhalation of breath.

Repeat inhalation and exhalation several times, until you sense the free movement of the lower torso walls, which will spread outward when breath is taken in, and gently fall back to neutral position when breath is expelled. This is the "panting" breath.

In trying to breathe deeply do not pack the lungs by drawing in the greatest possible volume of air. The important thing is to energize the heavy muscles of the lower torso, which support and control the breath whenever vocal tone is being made. Establish the habit of taking a deep breath with activity of muscles in the lower torso, and you will automatically take in a sufficient volume of air.

Jaw Release:

The jaw must learn to drop passively, without any rigidity, in order to have good vocal tone. Most people push the jaw downward instead of letting it drop.

Repeat the syllable "Yah" as indicated on monotone pitch: then with ascending and descending inflections:

> (Watch in a mirror. Make sure that the jaw, not the tongue, is moving to form the syllable "Yah".)
>
> (Bring teeth lightly together at start of each syllable, then let jaw drop with an extremely released feeling.)

Yah, Yah, Yah, Yah, Yah, Yah, Yah! Repeat five or six times.

Tongue Release:

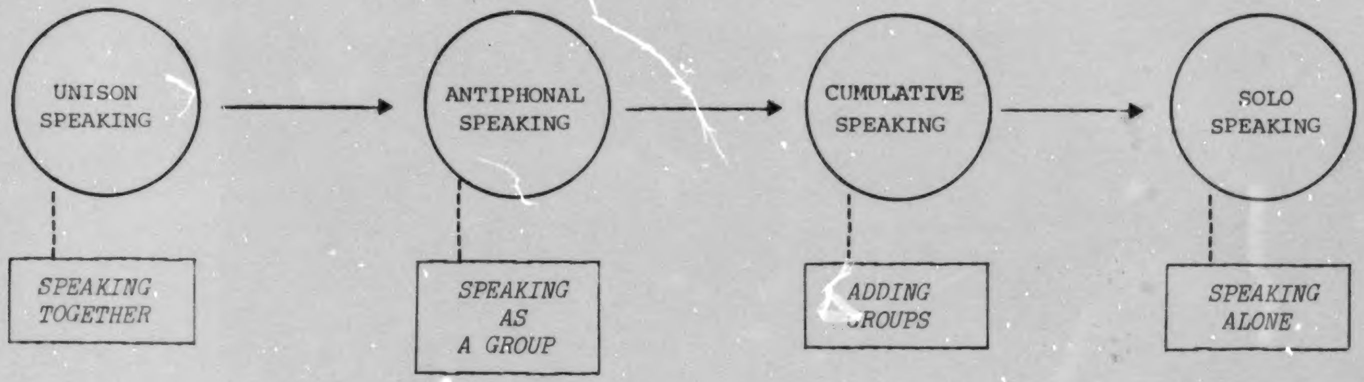
A flexible tongue, free from rigidity, is absolutely essential for good vocal tone and language articulation. No movement of the jaw, tip of tongue touching roof of mouth behind front upper teeth at beginning of syllable, and falling to floor of mouth for the Ah vowel.

Lah, Lah, Lah, Lah, Lah, Lah, Lah, Lah . . . .

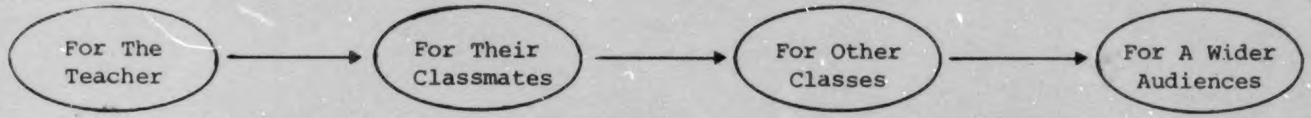
Popular Tongue-Twisters

1. Betty Balta bought a bit of better butter to make her batter.
2. "Round and 'round the rugged rock the ragged rascal ran."
3. A big blue bug bit a big black bear.
4. How much wood could the woodchuck chuck, if the woodchuck could chuck wood? The woodchuck would chuck all the wood he could chuck if the woodchuck could chuck wood.
5. The skunk thunk the stump stunk but the stump thunk the skunk stunk.
6. Fine white wine vinegar with the veal.
7. She sells seashells at the seashore; the shells she sells are seashells.
8. What whim led White Whitney to whittle, whistle, whisper, and whimper near the wharf where a floundering whale might whirl?
9. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of this thumb, see that thou, in sifting a sieve full of unsifted thistles thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.
10. Betty Batter bought some butter. "But," said she, "this butter's bitter. If I put it in my batter, it will make my batter bitter." So she bought some better butter, and she put the better butter in the bitter butter, and made the bitter batter better.
11. The old cold scold sold a school coal scuttle.
12. Peter Piper picked a peck of pickled peppers. Did Peter Piper pick a peck of pickled peppers? If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?
13. I saw Esau kissing Kate. Fact is we all three saw. I saw Esau, he saw me, and she saw I saw Esau.
14. Thirty-thousand thoughtless boys thought they'd make a thundering noise; so with thirty-thousand thumbs, they thumped on thirty-thousand drums.
15. A tutor who tooted the flute
    Tried to tutor two tooters to toot.
        Said the two to the tutor,
        "Is it harder to toot or
        To tutor two tooters to toot?"
16. Tip of the tongue tip of the tongue tip of the tongue
17. Zinty Tinty, Two penny Bun!
    The cock went out to have some fun.
    He has some fun, he beat the drum --
    Zinty Tinty, Two penny Bun!

CHORAL SPEAKING SEQUENCE (GRADES 1-6)


UNISON SPEAKING
SPEAKING TOGETHER
ANTIPHONAL SPEAKING
SPEAKING AS A GROUP
CUMULATIVE SPEAKING
ADDING GROUPS
SOLO SPEAKING
SPEAKING ALONE

STAGES FOR SHARING


For The Teacher
For Their Classmates
For Other Classes
For A Wider Audiences

CHORAL SPEECH
SEPARATE SUBJECT

SAMPLE LESSON PLAN

CHORAL SPEECH

SPEAKING CLEARLY IN UNISON

GRADE: 2-3
TIME: 10-15 minutes

OBJECTIVE: To learn to speak clearly together (unison). "What They Like".

BACKGROUND INFORMATION: Any short poem having vivid images and musical language can be used for daily work to encourage precise articulation and unity in speech.

ADVANCED PLANNING MATERIALS: Collect short poems and tongue twisters. Make a booklet for the children. Each day some portion of the collection will be used for a warm-up of the voice. Plan how each piece will be used.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction and Warm-up	Each day some tongue twisters and nonsense poems are used to get tongues and lips moving. The warm-ups are a fun time and approached as a challenge.	Position - children can stand in rows, in semi-circles, or on levels or chairs. They must be able to see the leader and to hear each other.
Review Poems	Each day review some portion of a poem done in the past. This way the children stretch the memory and build a repertoire of poems.	Material - They can use tongue twisters taught by the teacher by rote or can have a booklet of collected tongue twisters. In time, the children can construct their own tongue twisters.

CATEGORIES	STRATEGIES	TEACHER NOTES
Poem of the Day: Motivation	"What They Like" Discussion about animals: - Test out, in parallel action animal movements. - Go shopping or hunting as animals. - Try out animal voices, body voice?	Leading - The leader stands in a place where hands and face can be seen. Hand movements set pace, indicate carry over lines, pauses, and inflections.
Interpretation	Try to say each line together (unison) searching for the voice of Mrs. Cow, Doggie, Pussy Cat, Mother Duck, Owl and Baby. Do each stanza until we find the "voice" we all like.	Whole group may say the line looking for a voice or individual students may volunteer to say the line. Together the students decide which voice to try.
Drill	If we wish to do all six stanzas today, we may or we may save some of them for the next day.	Memorization happens naturally as repetition of the lines is part of the interpretive process.

EVALUATION TEACHER/ STUDENT

Student

- Is each student focused on the leader?
- Is each student attempting to follow directions?
- Is each student opening mouth to enunciate? Moving lips flexibly?
- Is each student attempting to blend voice with others so as not to have voice heard over others?

Teacher

- Have the children enjoyed the choral speaking period?
- As they spoke, did the enunciation become more crisp and clear? The lips and tongue move more swiftly?
- Were the lines gradually said together, in unison?
- Did the class begin to watch for the leader's signals?
- When the poem or a portion of the poem is done tomorrow, what new approach can be taken to keep the work fresh?

FOLLOW-UP

Each day, a portion of the poem may be reviewed and a new approach taken. The poem may be dramatized as the group is saying it in unison (choric drama). The total group may move in parallel action to create the animals (dramatic movement) or characters.

Art work may be done to picture the home of each animal/ character in the poem.

In time, antiphonal work or solo line work may be introduced with a section of the group taking each character voice or a solo voice taking the direct quotations.

WHAT THEY LIKED

'Moo,' says Mrs. Cow,
'I like hay.'

'Bow-wow,' says Doggie,
'Bones any day!'

'Milk,' says Pussy Cat,
'And nice fried fish.'

'Quack,' says Mother Duck,
'Worms are best of all.'

'Mice are really nicer,'

Says the Owl on the wall.

Baby says, 'A'goo, a'goo,
I like bread and milk, I do.'

CHORAL SPEECH

SEPARATE SUBJECT

SAMPLE LESSON PLAN:

CHORAL SPEECH

INTERPRETING THROUGH CUMULATIVE SOUND

GRADE: 5-6
TIME: 30 minutes

OBJECTIVE: To interpret a poem using cumulative sound build-up ("The Owl and The Pussy Cat" by Edward Lear)

BACKGROUND INFORMATION: The class must have interpreted poems using unison approach and have also experimented with antiphonal division of lines. They are now ready to learn how to build sound.

ADVANCED PLANNING MATERIALS: The poem must be studied carefully by the teacher so that the mood, tone, and humor of the piece is familiar. Vocabulary study of "shilling", "quince" and "runcible" should be prepared. The poem must be divided into voices, and copies prepared. It is possible to use musical background for this poem or to explore if any student plays the harmonica or recorder.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction Warm-up	Breathing exercises - Use the phrase "Oh, lovely pussy." Inhale on the count of 5. Say the word "Oh" as teacher counts slowly to 5 for the exhalations of breath. Inhale on the count of 5 and say the words "lovely pussy" on the exhalation. Drill this several times working on expression as well as breath control. Lip drills - Do "Dear Pig" several times practicing the consonant sounds until they POP. Use "how charmingly sweet you say." Do several times until the "ch" and "s" sound is clear	These exercises indicate that the warm-ups can be built on the poem of the day so that the students are familiar with lines and phrases and single words before the poem is presented. Watch for those who can't control breath and encourage them to drop out if they can't extend for the whole count.

CATEGORIES	STRATEGIES	TEACHER NOTES
		Either give the phrases by rote or put them on the board or tell the students to underline the phrases in the poem (which you may distribute before the drills).
Review Poems	Do one or two poems which have been worked on in earlier classes. Polish some specific lines or stanzas.	
Poem of the Day - Interpretation	Several different approaches could be taken. The reader may read the poem for the class. The poem may be recorded by someone outside the class and played for the students. The copies may be distributed and the students may read it silently. A student volunteer may read it. The teacher may tell the story of the poem. A discussion may be held of "The Owl and the Pussy Cat" as animals and likenesses and differences listed on the board. An illustration of the poem may be brought from the library and displayed for discussion.	One poem may be the poem of the day for several days running. It is suggested that each time a new poem is presented, a new method of presentation be used. That way choral speech remains "fresh".
	Cumulative sound may be described and a simple drill practiced. "We are Grade 5 (or 6)", said by one voice, three voices, eight voices, the whole group. Or light voices may say it first, medium join in on the second time, dark voices join in on the third time. Turn to poem using the copies, assign voices and try lines over until all know on which lines they speak. Once that is established, work on meaning and expression. Find ways to use music. The students may want to try singing some lines. The whole poem can be experimented with to see how many different ways it can be communicated.	In order to help the students "hear" the accumulation of sound, the drills could be tape recorded and then listened to as a group. Or two or three students at a time can be appointed "listeners" and they report back to the group what they heard.

EVALUATION TEACHER/ STUDENT

Teacher Analysis of the Work - When this approach is taken to interpretation, meaning and expression must wait until line distribution is completed.

- Was there a gradual growth, not only in sound but also in meaning?
- Did the poem become more smooth each time we did it?
- Did the voices (Owl and Pussy Cat and Piggy) become three distinct sounds?
- Did the pace pick up as we worked?
- Was the articulation clear?
- Did the students enjoy the poem?

Teacher Evaluation of the Students -

- Is each student able to blend voice with others?
- When given an opportunity to listen, can the student hear something and share what is heard?
- Did the students volunteer for the single lines?
- Is each student following the leader's direction?

FOLLOW-UP

Tape the poem. Listen to it as a group. Make suggestions for improvement.

Have the students suggest ways of changing the character voices.

Use choric drama approaches and dramatize the poem.

Begin a collection of poems about animals.

Do illustrations of the poem.

Do creative writing:
  a) a story about one of the animals
  b) a letter from Owl to Pussy Cat
  c) a new song for them to sing to each other.

SAMPLE LESSON:

CHORAL SPEECH
INTERPRETING THROUGH LINE DISTRIBUTION

GRADE:	5-6
TIME:	20-25 minutes
OBJECTIVE:	To interpret a poem using antiphonal line distribution. "The Pirate Don Durke of Dowdee". (See the glossary.)
BACKGROUND INFORMATION:	If the class has not done any vocal group work, a simple division into girls' voices and boys' voices can be made. If a medium group is wanted, the deeper of the girls' voices and the lighter of the boys' voices can be put together to form a middle group.
ADVANCED PLANNING MATERIALS:	A vocabulary study can be done on words such as "Don", "glume", "floppety", etc., to be sure that common agreement can be had.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction *Warm-up*	Breathing exercises, - Taking breath in, release on count of five - Blowing an imaginery candle out slowly. Lip drills, - Form a "bat" several times. - Form a "pun" several times. Jaw exercises, - Drop jaw to count of one-two. Do tongue twisters.	Each day the exercises should change to remain fresh and to keep learning new vowel and consonant sounds. Flexibility of the articulation can be the result of habitual drills so that improved enunciation/articulation will, in time, be the result.
Review of Poem	Do one or two poems (or portions thereof) already worked on, polishing each time a poem is done.	The class repertoire of poems builds as poems are used in review.

CATEGORIES	STRATEGIES	TEACHER NOTES
Poem of the Day: Motivation	"The Pirate Don Durke of Dowdee."	
	Discussion about pirates.	
	Image his outfit.	Imaging exercises followed by reflective sharing contribute to group concensus of interpretation.
	Image his pirate ship.	
	Say each line of poem in unison. Discuss.	
	Decide which vocal section should say each line.	
Drill	Say the poem several times after division into groups.	Drill must also be kept fresh by teacher's questions. "What would happen if we sneered that line?"

EVALUATION TEACHER/ STUDENT

Student

- Is each student focused on the leader?
- Is each student attempting to follow directions?
- Is each student able to do exercises (breathing, jaw, lips, tongue twisters) with a seriousness of purpose?
- Is each student able to speak with the smaller group, blending voice so that it is not heard over others?
- Does each student volunteer the results of imaging, take part in discussion, contribute to the group uncovering of the meaning of the poem?

Teacher

- Have the children enjoyed the choral speaking period?
- As they spoke, did the enunciation become more crisp, more clear?
- In the breathing exercises, are they able to control the breath more effectively each day?
- In the jaw and lip exercises, is there an effort to isolate each physical part?
- Does the group respond to leader's signals?
- Is each group in antiphonal work able to begin speaking at the same time?
- Is the imaging effective in getting a group picture?
- Are the voices able to color the words effectively?
- Is the group ready to do solo lines?

FOLLOW-UP Each day a new portion of the poem may be polished so that continued growth in understanding may happen.

The poem may be dramatized with different groups doing movement (the boys - the pirate, the girls - a lady with a parasol) or one or two actors in front of the speaking choir may mime the action while the poem is said (choric drama).

The interpretation of the poem may be preceded or followed by research on piracy and its place in history or by creative writing (the pirate's log or a lady's diary, a description of the pirate's ship or of his wardrobe). An art experience (group mural or individual picture) may precede or follow the choral speaking.

THE PIRATE DON DURKE OF DOWDEE

Ho, for the Pirate Don Durke of Dowdee!
He was as wicked as wicked could be,
But oh, he was perfectly gorgeous to see!
The Pirate Don Durke of Dowdee.

His conscience, of course, was black as a bat,
But he had a floppety plume on his hat,
An when he went walking it jiggled -- like that!
The plume of the Pirate Dowdee.

His conscience, of course, it was crook'd like squash,
But both of his boots made a slickery slash
An he went through the world with a wonderful swash,
Did Pirate Don Durke of Dowdee.

It's true he was wicked as wicked could be,
His sins they outnumbered a hundred and three,
But oh, he was perfectly gorgeous to see,
The Pirate Don Durke of Dowdee.

Mildred Meigs

GLOSSARY

The Unities in Choral Speech:

Antiphonal

Speaking as a smaller group (e.g., light voices, medium voices, dark voices or girls' voices/boys' voices).

Articulation

Speaking together, not rushing or dropping consonants.

Cumulative

Gradual building of sound (e.g., one voice, then four voices, then ten voices, then the whole group).

Direction

The signals given by the leader to draw the group to blended interpretation. These signals may be given by hand, shoulders, face or whole body.

Feeling

Sensitively reacting to the words together as a group.

Inflection

Change of pitch on syllable, vocal glide, run-on lines, rhythmic pause at ends of lines.

Pace

Maintaining the same speed of movement in speech.

Pause

A brief stop or hesitation in speaking to add meaning or expression.

Pitch

Blending of voices, ears alert to the tone of those voices near, variety within unity.

Solo

A single voice interpreting a word or a line or a stanza.

Thought

All understanding the poem to mean the same thing, brought about by discussion, not imposition.

Unison

Speaking together as a whole group.

References:

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983. (Choral Reading, pp. 169-171)

Refer to language arts teacher's reference texts.

EVALUATION

Attitude of the Student

Cooperation with leader

Does the student:

- focus on leader?
- attempt to follow directions?
- engage in activity with a seriousness of purpose?
- participate with enthusiasm?

Cooperation with the group

Does the student:

- speak with the smaller group blending the voice so it is not heard over others?
- take part in discussion?
- contribute to the group uncovering of the poem's meaning?

Voice of Individual Student

Does the student:

- articulate clearly?
- pronounce words correctly?
- project well?
- adjust voice to selection volume, tone and interpretation?
- blend the voice with others?

Body of Individual Student

Does the student:

- adjust facial expression to selection?
- adjust body response?
- use sustained eye contact?

Selection as Performed by the Group

Was there a gradual growth in sound?
in meaning?

Did it become smoother with practice?

Did individual or character voices become more distinct with practice?

Was the articulation clear?

Was the pace improved with practice?

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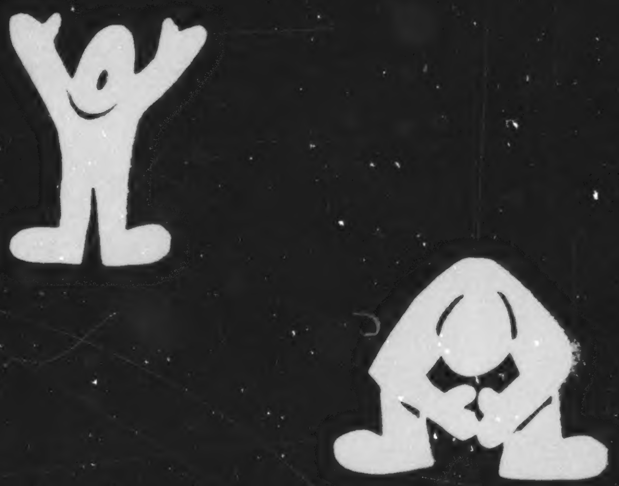
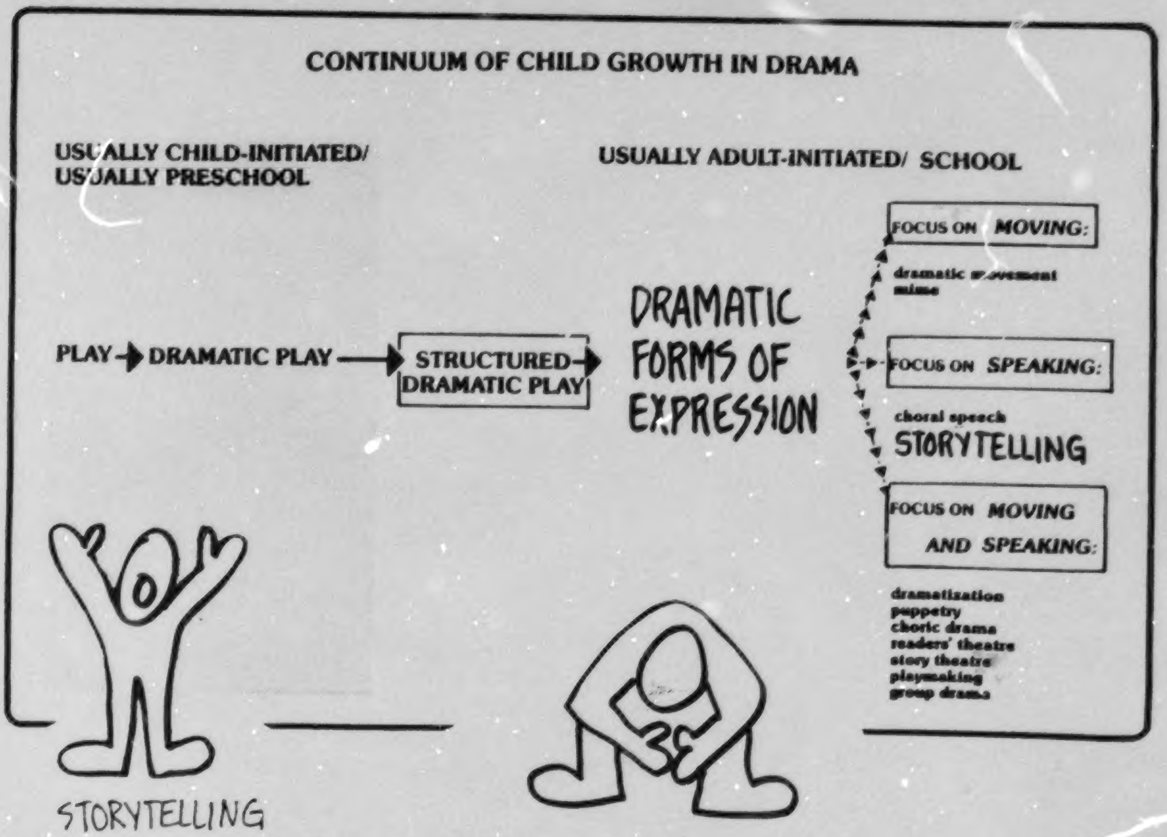
STORYTELLING

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STORYTELLING

is the relating of a narrative which may or may not be original. The recreation of the story is as if it were spontaneously happening. It deals with such things as character, language and situation.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	------------------------→		
- speak clearly	------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

BEST COPY AVAILABLE

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
- speak expressively	--------	--------	-------→
- speak with energy	--------	--------	-------→
- speak with an appreciation of the flexibility of the voice as an instrument	--------	--------	-------→
- learn concepts of pitch, pace, pause, rate, intensity, volume	--------	--------	-------→
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	--------	--------	-------→
- express mood	--------	--------	-------→
- explore natural rhythm	--------	--------	-------→
- phrase for meaning	--------	--------	-------→
- colour individual words	--------	--------	-------→
- develop skills of presentation by becoming aware of the importance of face, voice, and body	--------	--------	-------→
● develop appreciation for enjoyment of literature	--------	--------	-------→
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	--------	--------	-------→
● develop language skills through the language processes of speaking, listening, writing and reading	--------	--------	-------→
SPECIFIC STORYTELLING SKILLS			
● develop and extend the ability to recall and sequence events	--------	--------	-------→
● develop an awareness and understanding of differentiation of character within the story	--------	--------	-------→
● apply storytelling skills to other areas of study	--------	--------	-------→

PLANNING FOR STORYTELLING

For centuries, people communicated by word of mouth. The storyteller carried culture from one place to another. This was literature in the oral tradition.

STORYTELLING is the art of giving life to words by employing expression, sound, pacing and moments of quiet. It is an act of sharing. Therefore, consideration must be given to both content and the means by which it is communicated in this dramatic form of expression.

Characteristics of a Good Storytelling Story

1. Stimulates the imagination of the listener.
2. Is of interest to the audience.
3. Is an appropriate length, i.e., the younger the audience, the shorter the story.
4. Includes characters and events with which the audience can identify.
5. Includes usually three to four main speaking characters who speak natural dialogue.
6. Includes use of such conventions as: repetition, rhythm, alliteration and rhyme.
7. Includes a quick beginning, simple plot, sufficient conflict to create action, a definite climax and satisfying conclusion.

Preparing the Story

Become familiar with:

plot - outline and be able to visualize the sequence of events

characters - understand them

flavor of the language - memorize only repeated phrases, chants, songs; implies the use of a rich vocabulary and an enjoyment of words and language patterns

Telling the Story

1. Relate the incidents in the correct sequence building to a climax.
2. Make the characters come alive and differentiate between the characters by voice, gesture or posture.
3. Create a mood, e.g., scary, lost, funny.
4. Use interesting speech patterns, i.e., vary volume, pitch, rate, tone and pause.
5. Use verbal or mechanical sounds to accompany the telling.
6. Use gesture, facial expression and other non-verbal expressions to reinforce the verbal message.
7. Employ visual aids to enhance the telling.

Teaching Hints

Teacher Preparation

Before beginning a unit on Storytelling, it is advisable that a teacher work through the units under Moving and Choral Speech. In order to provide models of good storytelling and to develop his or her own storytelling skills, the teacher should practice and rehearse telling stories before presenting to the children. A tape recorder is an invaluable tool in preparing for storytelling.

Setting Purposes

Selecting Appropriate Materials

The teacher should set purposes and objectives for which the story is to be told and select stories which will be of interest to the children. A well-stocked library shelf is indispensible. A collection of mounted photographs of people engaged in a variety of activities and expressions is a good source in storytelling, especially for later in the unit when children create their own stories. Tape recorders, music, films and personal experiences can all be incorporated in storytelling either to stimulate original narratives or to enhance the oral presentations.

1. Establish a routine for speaking classes, e.g., student's clear room, find own space and then begin "shaking out" different parts of the body.
2. Provide a physical, mental and vocal warm-up for every lesson (about 1/4 to 1/3 of class time).

3. Include listening exercises in the warm-up.

4. Allow discussion for evaluation as well as written self-evaluation.

5. Use the tape recorder.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

(Chapter: "Words, games, stories and tales", pp. 17-32)

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977.

(See Chapter 7: "Story Telling with Young Children" for rationale, choosing material, presentation and excerpts to use in the classroom. See also page 236 of appendix for list of resource books and articles for the storyteller.)

O'Neill, Cecily. Alan Lambert, Rosemary Linnell and Janet Warr-Wood. Drama Guidelines. London: Heinemann Educational Books, 1976. (pp. 68-69)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

("Storytelling", pp. 172-175)

Note: Check language arts teacher reference books for possible sources of storytelling information.

STORYTELLING SEQUENCE (GRADES 1-2)

1

(a) Teacher provides a model of good storytelling by telling a story.

(b) Teacher tells story; children echo recurring phrases or teacher tells story and children complement the telling with their own sound effects.

2

Teacher leads children through retelling of familiar stories.

3

Children tell stories just heard or relate personal experiences.

4

Teacher provides beginning of story and children make up their own endings with a partner.

5

Children practice telling familiar stories to each other.

6

Provided with a stimulus, children make up their own story and share with a partner.

7

(a) Provided with stimulus partners collaborate to make up one story.

(b) Provided with two stimuli, partners collaborate to make up one story.

8

Children share stories with other partners.

9

(a) Children share stories with whole group, if they are ready.

(b) Children tape stories and class listens, if they are ready.

STORYTELLING SEQUENCE (GRADES 3-4)

1

(a) Teacher provides a model of good storytelling by telling a story.

(b) Teacher tells story and children complement the telling with their own sound effects.

2

(a) Teacher encourages discussion on the elements of a good story.

(b) Teacher encourages discussion on the art of storytelling

3

(a) Children are given a story which is out of sequence and have to find the logical order.

(b) Teacher leads child through a series of exercises and games on sequencing, recalling, inventing (e.g., group storytelling.

4

Teacher provides either beginning, middle or ending of the story and children create the missing components.

5

Children practice telling familiar stories to each other.

6

Provided with a picture, object or some stimulus, children make their own story and share it with a partner.

7

(a) Give small group an open-ended story to complete.

(b) As in #6 with a small group.

8

In pairs or small groups, create story with sound effects and tape.

9

Children share their efforts with total group if they are ready.

STORYTELLING SEQUENCE (GRADES 5-6)

1

Students are introduced to storytelling models, e.g., teacher, tape, record or videotape.

2

Students are introduced to the principles of the art of storytelling while practising storytelling.

e.g., - elements of a good story
- storytelling techniques

3

Students practise storytelling

(a) recall and retell well known stories
  - in pairs
  - in small groups

(b) provided with a stimulus, e.g., picture, object, students create own stories to tell
  - individually
  - with a partner
  - in small groups

(c) students complete open-ended stories in small groups

(d) students create stories with sound effects and tape, in pairs or small groups

(e) students tell story to varied audiences, e.g., grade one class

NOTE: As students gain experience and proficiency, increase and vary the audience.

GLOSSARY

Differentiation of Character

Knowing the separate qualities of each character in a story.

Elements of a Story

Separate parts of a story which together make the whole: character, plot, setting.

Model of Good Storytelling

The storyteller provides the example: enthusiasm, vocal presentation, physical animation.

Open-ended Story

An unfinished story with many possibilities.

Plot Structure

The through-line of action: beginning, middle, end.

Recalling and Sequencing Events

Retelling the events of the story in the correct order.

Sound Story

A series of sounds which tell a story or a narrative created through sounds alone.

Stimulus

Provides a starting point/motivation for storytelling: picture, object, music, prose, poetry.

SAMPLE LESSON PLAN:

STORYTELLING

USING PICTURES TO DEVELOP A STORY

GRADE:	3-4
TIME:	45 minutes
OBJECTIVE:	To develop an understanding of plot structure. To extend speaking skills through the retelling of an original story. To develop imagination.
BACKGROUND INFORMATION:	The class has had exposure to simple recall and sequencing activities, as well as discussions on plot structure. Children have had practice in retelling simple well-known stories in small groups. (Step 6 of *STORYTELLING* sequence for grades 3-4.)
ADVANCED PLANNING MATERIALS:	Teacher has prepared a series of mounted pictures of people engaged in various activities (from literary picture file or own collection).

CATEGORIES	STRATEGIES	TEACHER NOTES
Physical Limbering	Students are lead through a series of stretches and contractions. Teacher plants the image of an elastic band, e.g., while standing, stretch upward as though band is pulled up. On signal, elastic is released and students drop from the waist. Knees are slightly bent and students are encouraged to concentrate on freeing the head and hands so that they are relaxed. Repeat twice. Lying on the floor, students stretch again: hands over head, all body taut, heels out, then toes out. On signal, relax.	Concrete images help in the execution of the exercise.
Vocal Warm-up	While students are lying on floor, they exercise each articulator in turn: tongue - stick tongue out, try to touch chin, nose, ears; pull in tongue and try to touch back of throat lips and jaw - purse lips then open as wide as possible, repeat faster and faster	Exercising articulation.

CATEGORIES	STRATEGIES	TEACHER NOTES
Vocal Interpretation	Students repeat "Once upon a time there was" using the appropriate expression as teacher calls out the mood, e.g. sadly, happily, fearfully, suspensefully.	
Introduction to Concept	The teacher refers back to previous lessons on plot structure. The students tell the teacher what they remember. Emphasis has been put on beginning, middle and end.	Reinforcement of concept (plot).
Pair Work	The children are told that they will have a chance to tell a story of their own creation and that they will be working with a partner to develop their ideas. Once the children are paired off, the teacher presents each pair with a picture. They are told that the picture will be used to get them thinking of a story.	Stimulus is presented as a motivational tool.
	The teacher circulates and asks guiding questions, e.g. "What are these people doing?", "Where are they?", "What do you think happened right before the picture?", "What happen next?", "What are their names?"	Teacher acts as a guide and gets children observing and thinking.
Sharing	Teacher allows time for ideas to develop then asks the group to reconvene. The children are asked if any of the pairs feel ready to share their story with the group. Each partner should take a turn relating part of the story.	Some children may feel more comfortable taping their story.

EVALUATION STUDENT/ TEACHER

The teacher encourages positive feelings by asking the class what they really liked about the story that was told. A discussion might follow on how everyone could improve on their storytelling skills by the teacher saying: "I wonder how we could tell our stories even better next time?"

Evaluation considerations:

1. the selection
    - Was it appropriate, i.e., time, level?
2. voice
    - Was it easy to listen to? adequate volume? distinct articulation? expressive?

3. presentation

   - Did the story follow logically?
   - were characters distinguishable?
   - Was dialogue expressive?
   - Was a mood created?
   - Did it build to a climax?

4. delivery

   - Was the teller relaxed?
   - Did the teller use gestures and facial expressions to enhance the telling?
   - Was the teller enthusiastic?
   - Did the teller maintain eye contact?

FOLLOW-UP

Teacher may decide to use the same lesson but choose a new stimulus (e.g., object, sounds, music, etc.) and have students in pairs or in small groups. Creative writing may be a follow-up to the storytelling. Art activities may also follow the storytelling (e.g., make a film strip of your story).

STORYTELLING
INTEGRATOR

SAMPLE LESSON PLAN

STORYTELLING
USING LEGENDS

GRADE: 3-4
TIME:

OBJECTIVE: To develop an appreciation and awareness of the literary traditions of other cultures.
To practise and refine speaking skills.
To develop picture-making skills.

BACKGROUND INFORMATION: The students have been studying Alberta's early days. They have read accounts of the Chinook wind written by pioneers, and the teacher has read the legend, "The Bear Who Stole the Chinook". Arising out of this have been discussions on how weather affects people, exaggerations and the characteristics of a legend. The idea of an oral tradition and the role of the storyteller in early societies have been stressed.

ADVANCED PLANNING MATERIALS:
1) Readings in social studies on early settlers and Native people.
2) The lengend, "The Bear Who Stole the Chinook".
3) Copies of legends (Tales Tall and True - Literary Series or Library).

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction to Concept	Teacher refers class back to the previous lesson and their discussion. The role of the storyteller as an explainer of natural phenomenon, bearer of news and entertainer is emphasized. The teacher informs the class that they will all have an opportunity to be storytellers.	Reinforcement of previous concepts.
Small Group	The class is divided into small groups of three or four children each of which is given a legend to read. The children are told that they must find a way to tell their legend to the whole group after they have had enough time to practise and plan. Large sheets of paper and crayons or paint are provided to make accompanying illustrations.	Reading skills are reinforced. Problem-solving. Making decisions. Picture-making activity.

CATEGORIES	STRATEGIES	TEACHER NOTES
Sharing with whole group	When the children are ready the class meets as a whole around an imaginary tee-pee fire and the tribal storytellers are called upon to present their legends.	Symbol unifies group. Note: This lesson may need several classes until children feel ready to share.

EVALUATION TEACHER/ STUDENT	After each group tells its legend, a discussion should follow on how well each group did, with the teacher reinforcing the positive.	
FOLLOW-UP	Follow-up might include a look at other legends from other cultures and comparison with the Indian legends. Children might share their legends with another class. Creative writing of original legends.	

EVALUATION

Is the selection:

- appropriate for the audience?
- appropriate for the time?

Does the voice have the following qualities:

- pleasant quality, natural?
- flexible, expressive pitch?
- suitable rate?
- adequate volume?
- distinct articulation?
- appropriate voice characterization?

Does the language include:

- appropriate words?
- correct grammar?

Does the presentation include:

- an introduction that captures the audience's interest?
- colorful descriptions?
- a logical development of ideas?
- distinct characterizations?
- expressive dialogue?
- a created mood?
- a climax build?
- a good closure which gives it a sense of finish?

Is the storyteller:

- enthusiastic?
- poised, relaxed?
- using gestures, body action and facial expression to enhance telling?
- maintaining eye contact with audience?
- sensitive to audience response? e.g., waited for laughter to subside

DRAMATIZATION

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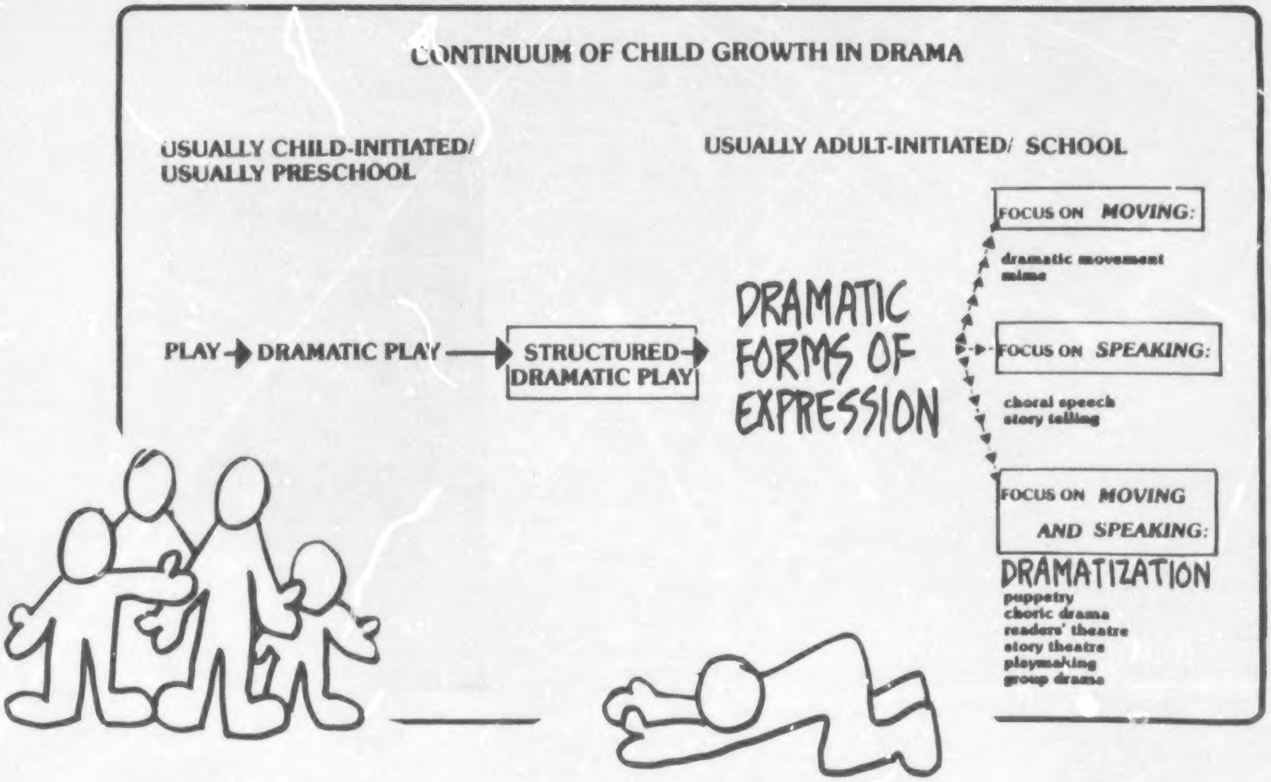
CONTINUUM OF CHILD GROWTH IN DRAMA
USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL
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DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
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story telling
FOCUS ON MOVING AND SPEAKING:
DRAMATIZATION
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama

DRAMATIZATION

is an activity in which children are guided to improvise an informal drama from a story or poem.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
● develop role-playing skills:			
- accept role playing as a positive learning experience	------------------------→		
- take on the attitude of another	------------------------→		
- assume the physical attributes of another	------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

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SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
- emphasize the situation of another	----------------------▶		
- utilize role play as a problem-solving tool	----------------------▶		
● recognize and use dramatic form:			
- appreciate and utilize the possibilities of a story line in sequence	----------------------▶		
- recognize and incorporate structure, i.e., beginning, middle, and end	----------------------▶		
- respond in language appropriate to different situations	----------------------▶		
- recognition of dramatic elements, i.e., conflict, tension, resolution, characterization, environment	----------------------▶		
● develop an appreciation of the art form of acting out literature	----------------------▶		
● be motivated to extend the dramatization experience into other subject areas	----------------------▶		

PLANNING FOR DRAMATIZATION

Choosing a Story

Characteristics of a story which make it suitable to dramatize:

- theme suitable to students' age
- interesting but simple plot line
- incidents can be grouped into scenes
- vital characters with whom children can identify (2-6 characters)
- detailed dialogue is *not* emphasized.

A suggested sequence of stories to choose for dramatization:

familiar nursery rhymes
fairy and folk tales
legends and myths
contemporary stories
original works

Grades 1-2

Younger children are more interested in action; therefore, dramatization usually is more faithful to the narrative provided because it acts as a "confirmation of experience". But certainly many stories and characters may be used to stimulate extended dramatic experiences.

Stabler, Tom. Drama in Primary Schools. London: Macmillan Education Ltd. (Schools Council Publication), 1978. (p. 134)

Grades 3-4

Older students become more interested in motivation as they begin to perceive the psychological. Therefore, a story may be taken beyond dramatization as it "yields its content, characters, and issues for children to work upon and extend."

Stabler, Tom. Drama in Primary Schools.

Preparing the Story

The teacher must know the story and be able to isolate the components within the story:

characters

- Exploration of character's movement and actions, emotions and motivations.
- What pair and group role-play encounters can be enacted?

scenes or episodes

- How many scenes are contained within the plot?
- Can related scenes be explored, e.g., what happened before the story? What if the character was put in another setting? What if the plot happened in a different time?

themes or ideas

- The needs of the students or program will determine the focus.

Strategy for Enactment

Grades 1-2:

Teacher narrates story while students mime activities as individuals, in pairs or small groups.

Grades 3-6:

Teacher prepares directions to guide independent work

- role-playing scenes
- creating tableaux of scenes
- guiding class in determining the scenes contained in the story

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (Chapter 5: "Exploring with Words", pp. 156-167)

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (pp. 121-134)

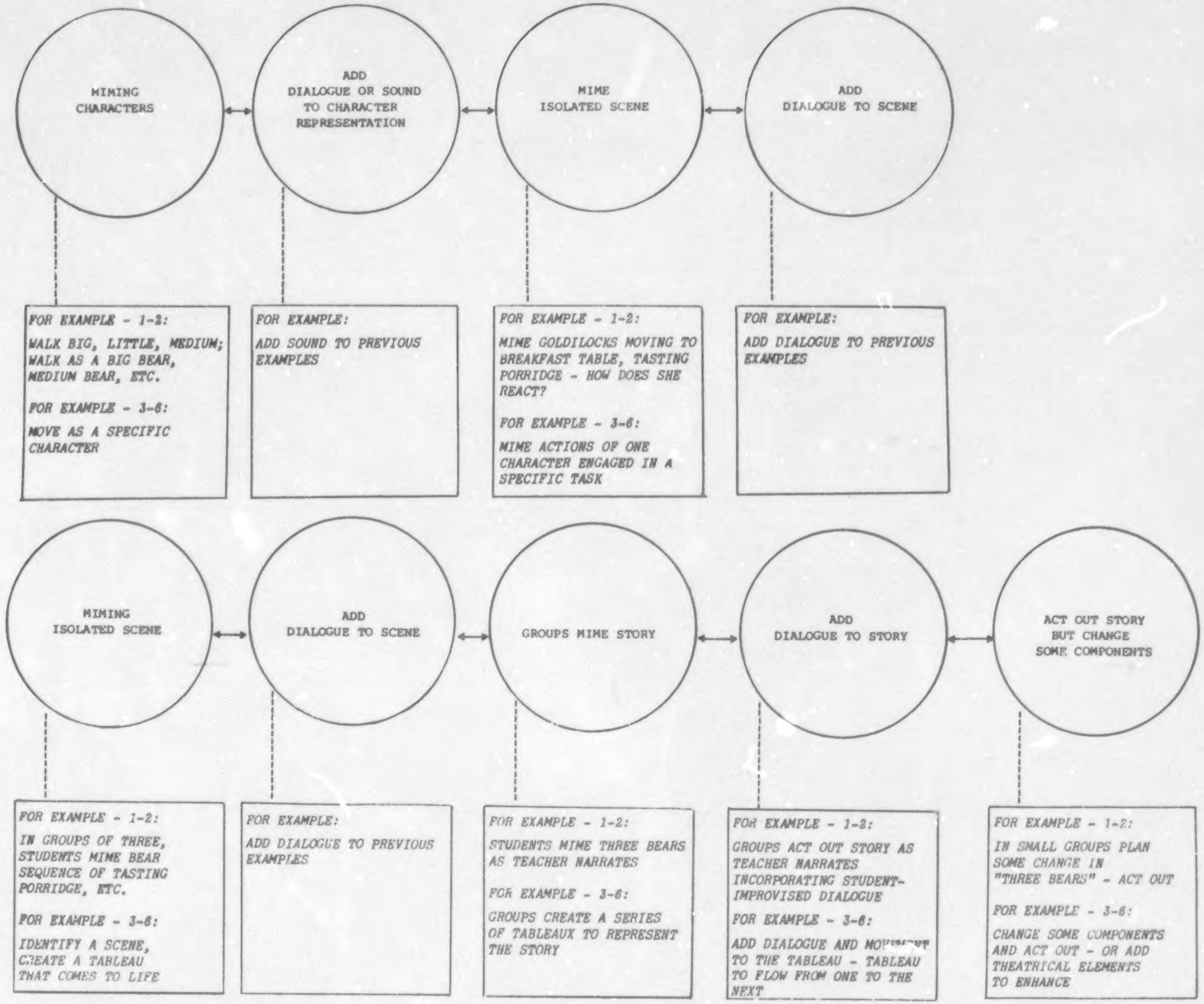
Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983. (Chapter 5: A Suggested Sequence of Creative Drama", pp. 112-155)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

DRAMATIZATION SEQUENCE

EXAMPLES: THREE BEARS (GRADES 1-2)
GENERAL (GRADES 3-6)

Individual Experiencing



MIMING CHARACTERS ↔ ADD DIALOGUE OR SOUND TO CHARACTER REPRESENTATION ↔ MIME ISOLATED SCENE ↔ ADD DIALOGUE TO SCENE

FOR EXAMPLE - 1-2:

WALK BIG, LITTLE, MEDIUM; WALK AS A BIG BEAR, MEDIUM BEAR, ETC.

FOR EXAMPLE - 3-6:

MOVE AS A SPECIFIC CHARACTER

FOR EXAMPLE:

ADD SOUND TO PREVIOUS EXAMPLES

FOR EXAMPLE - 1-2:

MIME GOLDILOCKS MOVING TO BREAKFAST TABLE, TASTING PORRIDGE - HOW DOES SHE REACT?

FOR EXAMPLE - 3-6:

MIME ACTIONS OF ONE CHARACTER ENGAGED IN A SPECIFIC TASK

FOR EXAMPLE:

ADD DIALOGUE TO PREVIOUS EXAMPLES

Pair or Small Group

MIMING ISOLATED SCENE ↔ ADD DIALOGUE TO SCENE ↔ GROUPS MIME STORY ↔ ADD DIALOGUE TO STORY ↔ ACT OUT STORY BUT CHANGE SOME COMPONENTS

FOR EXAMPLE - 1-2:

IN GROUPS OF THREE, STUDENTS MIME BEAR SEQUENCE OF TASTING PORRIDGE, ETC.

FOR EXAMPLE - 3-6:

IDENTIFY A SCENE, CREATE A TABLEAU THAT COMES TO LIFE

FOR EXAMPLE:

ADD DIALOGUE TO PREVIOUS EXAMPLES

FOR EXAMPLE - 1-2:

STUDENTS MIME THREE BEARS AS TEACHER NARRATES

FOR EXAMPLE - 3-6:

GROUPS CREATE A SERIES OF TABLEAUX TO REPRESENT THE STORY

FOR EXAMPLE - 1-2:

GROUPS ACT OUT STORY AS TEACHER NARRATES INCORPORATING STUDENT-IMPROVISED DIALOGUE

FOR EXAMPLE - 3-6:

ADD DIALOGUE AND MOVEMENT TO THE TABLEAU - TABLEAU TO FLOW FROM ONE TO THE NEXT

FOR EXAMPLE - 1-2:

IN SMALL GROUPS PLAN SOME CHANGE IN "THREE BEARS" - ACT OUT

FOR EXAMPLE - 3-6:

CHANGE SOME COMPONENTS AND ACT OUT - OR ADD THEATRICAL ELEMENTS TO ENHANCE

NOTE: Often it is easier to have older students begin with the pair or small group experiences because they feel more secure working with a peer.

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SAMPLE LESSON PLAN:

DRAMATIZATION
ACTING OUT THE THREE BEARS

GRADE: 1-2
TIME: 30-45 minutes

OBJECTIVE: To develop role-playing skills.
To recognize and use dramatic form.

BACKGROUND INFORMATION: Teacher has read students the story encouraging them to visualize. Teacher then rereads or retells the story encouraging the students to add sounds or join in the dialogue.
The students have done very little acting out.

ADVANCED PLANNING MATERIALS: Space -- a large cleared area.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up Physical	Teacher directs students to move in three different ways: - great huge sized - middle sized - little wee sized Explore three different types of movement, e.g., "Can you still be great and huge, and move in a different way?"	Parallel movement. Use an instrument, e.g., tambourine for control. Explore size. Explore locomotion.
Mental	Students sit in a circle. Each student takes a turn at retelling the story. The teacher encourages the sequence of events, e.g., "Yes, the bears went for a walk. Where did they go?"	
Individual Dramatization	As teacher retells the story, every student plays all the roles, e.g., "Once upon a time there were three bears. A great huge bear" (students move as the bear) .... When the characters speak, allow the children to create their own dialogue. "And the baby bear said . . ."	Reinforce sequence with parallel movement. Encourage spontaneous dialogue.

CATEGORIES	STRATEGIES	TEACHER NOTES
Group Dramatization	Form the children into groups of four. (If there are only three, one child will have two functions in the dramatization.) Give each child within the group a number from one to four. Each group member will be one of the characters from the story. The teacher narrates the story as the group of children act it out. Teacher gives a minimum of direction and encourages characters to create their own dialogue. Repeat -- change roles.	Parallel group dramatization. Teacher storytells as children act out narration.

FOLLOW-UP

Changing the story - Ask students what would happen "if", e.g., "What might have occurred if the bears did not go out? did not find the little girl?" and so on.

Task - In groups, students discuss changing the beginning, middle or end of the story. When each group is ready, they discuss the changes with the teacher. When all groups are ready, have them enact the new version. One student is the storyteller and the other children are the characters in the story.

Share - By telling or showing.

INTEGRATION

Art - Have children draw/paint pictures of points of action in the story. Draw a map of the house in the woods, including Goldilocks' house.

Science - Study bears. Where do they live? What do they eat?

Language Arts - Write a class story patterned on this one.
Write a story about how the bears felt.
Write Goldilocks' dialogue as she might explain this to her mother.
Refer to wordless book "Deep in the Forest". The roles of the humans and bears are reversed!

Social Studies - Discuss the different types of families. What are the responsibilities of each family member.

Reference:

"Deep in the Forest" by Brinton Turkle
ISBN 0-525 28617-9
1976
Beaverbook
Distributed by Fitzhenry Whiteside

DRAMATIZATION
SEPARATE SUBJECT
INTEGRATOR

SAMPLE LESSON PLAN:

DRAMATIZATION
ACTING OUT A STORY USING TABLEAUX

GRADE: 3-4; 5-6
TIME: 30-45 minutes

OBJECTIVE: To develop role-playing skills.
To recognize and use dramatic form.

BACKGROUND INFORMATION: Beginning dramatization - i.e., students have a minimum of drama experience.

ADVANCED PLANNING MATERIALS: Story has been chosen.

e.g., "The Story of Aladdin", Ginn Starting Points in Language A, p. 202.

"The Emperor's New Clothes", Ginn Starting Points in Reading C, Book 2, p. 156.

CATEGORIES	STRATEGIES	TEACHER NOTES
Preparation	Story has been read. Teacher and students divide story into 4-6 scenes. Each scene is given a title and the scenes are listed on the board.	Identifying the essence of each scene.
Introduction	Students are divided into groups (maximum: 5-6) and assigned an area in the room. Each group is given 2-3 minutes to prepare a frozen tableau of any scene. Present these tableaux to the class. The class determines what each tableau represents.	Time limit encourages on task focus. Introduction to tableau.
	Characteristics of an effective tableau are discussed.	Formative self-evaluation through discussion.
	If more than one group has represented the same scene, the differences in representation are discussed.	Awareness of different interpretations.

CATEGORIES	STRATEGIES	TEACHER NOTES
Class Dramatization	Each group is assigned a scene. They prepare a tableau that comes to life for 15 seconds (movement and minimum or no sound/dialogue). Tableaux are shared in the correct sequence.	Sharing.

EVALUATION TEACHER/ STUDENT

Through discussion:

Characteristics of a good tableau -

1) participants remain absolutely still/frozen, i.e., they achieve physical control;
2) participants are able to focus eyes and bodies indicating character, emotion, etc., throughout the freeze and the action;
3) an "action" shot is represented;
4) a variety of levels are used, i.e., high, middle, low;
5) a variety of different and interesting body positions are used.

Communication:

- Was the story clearly communicated through action?
- Was the dialogue necessary? clearly stated? expressive?

FOLLOW-UP

Group dramatization - Using the same tableau technique, each group presents an entire story. Allow sound/dialogue but insist that it be kept to a minimum so that students can communicate through movement, and the dialogue flows naturally from movement.

INTEGRATION

Social Studies - Students prepare a series of tableaux to present an historical sequence or an episode.

Science - Students prepare a series of tableaux to represent some life cycle.

Language Arts - Student represent a story or poem using tableaux.

EVALUATION

Story enactment

Was the story clearly communicated through action?

Was the story presented in sequence?

Were the beginning and ending clearly defined?

Was the climax appropriately highlighted?

Characterization

Were characters easily distinguishable?

Were physical, emotional and intellectual attributes of characters portrayed?

Dialogue

Was dialogue necessary, clearly stated, expressive?

If tableau was used

Did participants remain absolutely still/frozen?

Were eyes and bodies focused in such a way that character, emotions and relationships were represented?

Was an "action" shot represented?

Was the use of levels, i.e., high, middle and low, effective?

Were body positions effective?

PUPPETRY

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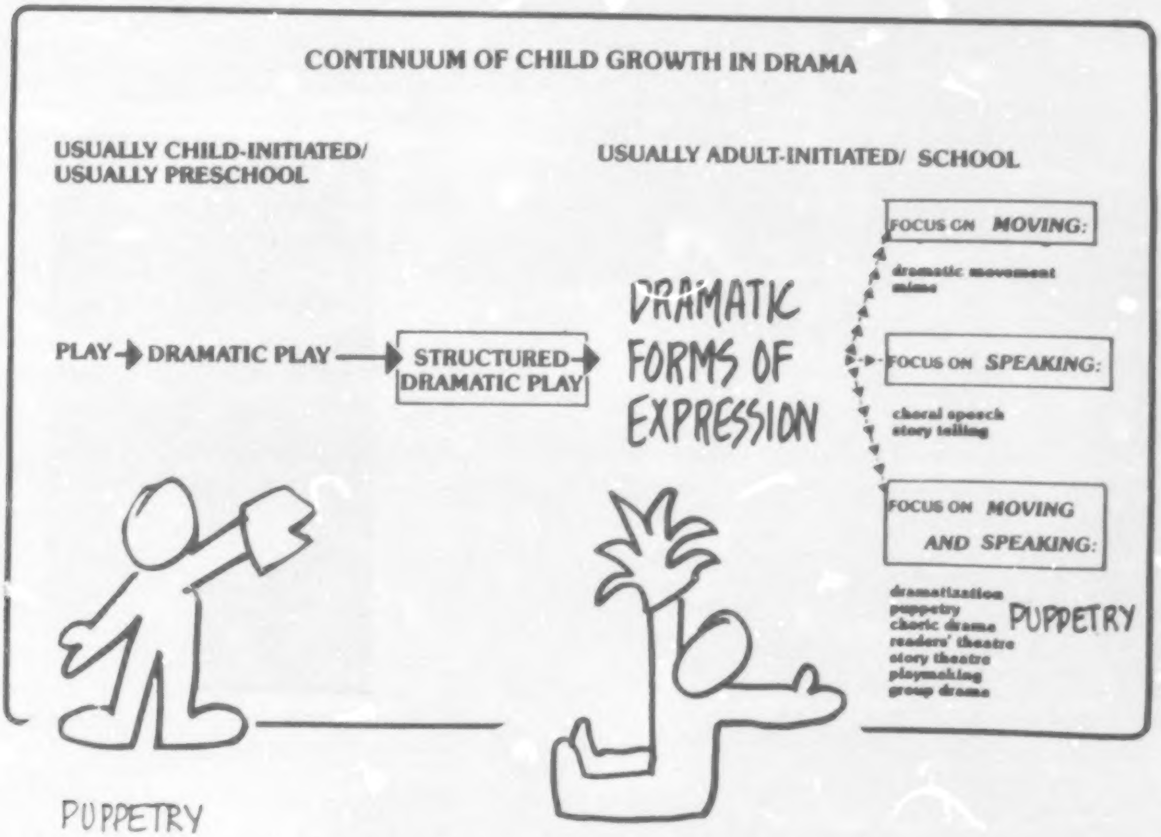
CONTINUUM OF CHILD GROWTH IN DRAMA
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dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
PUPPETRY

PUPPETRY

is an art in which an inanimate object is given the appearance of life by manipulation.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● become aware of the puppet as a communicative medium:			
- by moving as a puppet	--------	--------	-------→
- by moving another as a puppet	--------	--------	-------→
- by constructing a simple puppet	--------	--------	-------→

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SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
● apply skills of moving to puppetry:			
- by experimenting with puppet manipulation	-------	-------	-------▶
- by exploring and creating various environments through which the child can move the puppet	-------	-------	-------▶
● apply skills of speaking to puppetry:			
- by communicating through the puppet as an extension of self		-------	-------▶
- by responding to another puppet creating dialogue		-------	-------▶
● apply dramatization skills to puppetry:			
- by creating character for a puppet		-------	-------▶
- by creating an environment in which the character will react		-------	-------▶
- by expressing feelings as a puppet		-------	-------▶
- by working with others to create a puppet story		-------	-------▶
● appreciate the complexities of a puppet performance:			
- by sharing his or her own puppet scene/episodes/play			
with each other	-------	-------	-------▶
with other groups in the class		-------	-------▶
with other classes			-------▶

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
- by viewing other puppet performances, i.e., student or professional	--------	--------	-------→
- by learning about the history and types of puppets and puppetry			-------→
● apply the skills of puppetry to other subject areas	--------	--------	-------→

A Variety of Puppets

PLANNING FOR PUPPETRY

Before beginning a *PUPPETRY* unit, the teacher is advised to work first through a unit on dramatic movement and storytelling.

A teacher who has the students create a puppet during one lesson and produce a puppet play during the next can expect the construction and manipulation to be at a low level.

Strategy

Introduction

The teacher uses puppets to tell a story, read to the children or talk to the children.

Display visuals of puppets or cartoon characters that show various facial features.

View puppet plays by visiting puppetry groups.

Invite a local puppetry artist to visit.

Discuss the history of puppetry.

View films or videos which use puppets.

Construction

Consider the age level of the children (grade one students asked to create a marionette will be frustrated).

Spend a lot of time motivating prior to construction.

Use step-by-step directions to construct the puppets.

Start by building simple puppets (e.g., paper bag puppet) first, then work to complex puppets (e.g., molded head).

Do not feel all puppets must take on the human or animal form.

Puppets should have large, colorful three-dimensional features.

Attach light moveable objects to represent certain puppet features.

Puppets can be small to fit on the fingers (finger puppets) or so large that a team of students would be required to work one (life-size puppets).

Note:

Have the children create their own puppets. Do not use pre-made or patterned puppets. Children have many imaginative ideas and can construct a simple puppet within a thirty-minute period. The children take a great deal of pride in the puppet they create and learn to respect puppetry as an art form.

Manipulation

Have the children create a history for their puppet (its name, age, where it lives, what it likes to eat, etc.).

Explore a variety of voices for the puppet to find the one that fits.

Assign tasks to explore various ways to make the puppet move (solo/pairs/group work).

The teacher can bring out the character of each puppet by talking to the puppets.

Have the children project their voices (see unit on choral speech).

Encourage the children to make use of all their puppet -- do not let part of the puppet be hidden from view.

In pair or group work, the puppets should have contrasting voices and ways of moving.

In pairs or groups, the puppets should be still when not talking.

The Stage

Puppetry can take place anywhere -- no stage is required.

If you need a stage, use a table on its side, a shipping box, or a doorway.

Use found objects to create a setting for the puppets to explore.

Scripting a Puppet Play

Work through a unit on playmaking first.

Have two puppets meet for the first time. The teacher can interview the puppets.

Three puppets meet with a problem; the solution to the problem is the END of the play.

Three puppets meet and explore a setting.

Three or four puppets meet in a setting where they encounter a problem. The solution to the problem is the END of the play.

Remember

A performance does not necessarily mean performing in front of the entire class; one group sharing with another works extremely well.

References:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (pp. 167-172)

Jenkins, Peggy Davison. The Magic of Puppetry: A Guide for Those Working with Young Children. New Jersey: Prentice-Hall Inc., 1980.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (pp. 176-184)

PUPPETRY SEQUENCE (GRADES 1-2)

1

(a) Children move fingers as a puppet - add a voice.

(b) Children move body as a puppet (string/marionette).

2

Children move another as a puppet (string/marionette).

3

Children move another as a puppet (string/marionette) - relate with another pair through movement.

4

The child will experiment, expressing a feeling (emotion) as a puppet.

5

Child creates a simple puppet and uses it to explore the environment.

6

Children create simple puppets. In pairs they use them to explore the environment.

7

Child creates a simple puppet then develops a character for the puppet by experimenting with movement and speech.

8

In pairs, children act out puppet scenes.

9

In groups, the children act out the solution to an imagined problem (beginning, middle, end) with their puppets.

PUPPETRY SEQUENCE (GRADES 3-4)

1

The children move their own bodies as puppets, concentrating on stillness/movement.

2

The child moves another child as a puppet (string/marionette), concentrating on body awareness.

3

The child moves another child as a puppet (string/marionette), relates with another pair through movement and voice.

4

The children will experiment expressing a feeling (emotion) through movement and simple masks.

5

The child creates a simple puppet and explores different ways of moving the puppet. The teacher can side coach, suggesting movements.

6

Children create simple puppets. In groups (of four), the children use them to explore an environment (setting) which they have created. Encourage interaction between puppets.

7

The child creates a simple puppet and then develops a character and history for the puppet by experimenting with movement and speech. A teacher's puppet may interact with the children's puppets.

8

Children work in small groups (of three) to act out familiar stories which they have adapted to puppetry.

9

In groups, children act out an original story (beginning, middle, end) with their puppets.

PUPPETRY SEQUENCE (GRADES 5-6)

1

The teacher makes students aware of puppetry through demonstration (could be a visiting puppet troup or a film on puppets).

2

The child moves another child as a puppet (string/marionette), concentrating on body awareness (standing/walking/sitting).

3

Children work in groups of four. Two act as the puppets while the other two create the voice (exploration of character and voice).

4

Children work in small groups. Through the use of masks, the child explores movement while one member of the group supplies the narrative.

5

The child creates a simple puppet. In pairs, each child reacts to a partner's puppet (explore movement).

6

Working in a small group, the children create an environment (setting) within which their puppets react.

7

After creating a character for his/her puppet, the child relates and reacts with this puppet to other children's puppets in the small groups.

8

Within a small group and using an original narrative, the children act out a simple story with their puppets. Settings, characters, and plot are required.

9

In groups, the children script an original puppet play and create a production to be shared. Attention must be paid to setting, character, and plot.

SAMPLE LESSON PLAN:

PUPPETRY

THE ISLAND ADVENTURE

GRADE:	1-2
TIME:	30 minutes
OBJECTIVE:	To have the children act out a story using only fingers as puppets. A good introduction to puppetry. No stage is used.
BACKGROUND INFORMATION:	The students will have worked through dramatic movement and storytelling prior to this lesson. A lesson or two on dramatization would be an asset as well.
ADVANCED PLANNING MATERIALS:	One jacket or sweater for each group of four. A large open space to work in. Write out the story to be told in your own words; then put it out of sight when the lesson is taught. A musical instrument to create the sound of the rain. An overhead with a sheet of blue cellophane.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Have the students study a jacket placed on the floor. Suggest it is an island. Ask what an island is.	You will have many answers, but accept "a land surrounded by water". Ask where you might find islands.
Warm-up	Shake out - Have the students shake different parts of their bodies. See if they can shake them at different speeds - up/down, close in or far away (concentrate on the fingers).	Ask the students for ideas of what to shake next - body awareness.
Teacher Prepares *- Motivates Students*	Tell the children you will tell a story if they will help you act it out. Suggest that they use their fingers for acting out. Set the story by telling them the story takes place on an island. Show two fingers on one hand and suggest that the fingers are a "little person". Ask for help. Meet one student's fingers on the island. Greet each other, use a different voice.	Remind them they can speak during certain parts of the story, and you will be the narrator. Ask the students for ideas as to what the little

CATEGORIES	STRATEGIES	TEACHER NOTES
		people might talk when they meet, e.g., "Hello, what is your name?"
	The students are then split up into groups of four and five. Each group has its own island (jacket).	Have them sit in circles away from other groups.
Group Work	The children sit with their 'little person' far from the island (jacket) and the story begins:	
	"One day there were little people in boats sailing around an island. Suddenly . . .	Use a loud sound, e.g., hit on a drum.
	The 'little people' swam to the island. When they were on the land they were cold and wanted to warm up. After they were warm, they looked for food. While looking for food, the 'little people' met up with other 'little people'. They decided to team up and share their food.	Allow time for interaction. The children will tell you when they need to do something different.
	The sun was starting to set, so the 'little people' looked for shelter for the night. The sky was darkening and it looked as if it might rain.	Turn lights off at this point. Use an overhead with the blue color to help set the mood.
	Finally, they found a shelter and fell fast asleep. In the night, it rained, but the 'little people' were safe in their shelters. When the sun came up, the 'little people' awoke and greeted each other. On the ground, they discovered a treasure map, and decided to follow it, and they found a treasure.	Use the drum for the sound of rain. Turn the lights on, or change the color on the overhead.
	Then the 'little people' realized that they had no way of returning home. High in the sky they heard a far-off plane. They wanted the plane to know they were there. Finally, the plane saw the 'little people' and landed. The 'little people' climbed into the plane and flew home."	Note: You will find that the students will not only use their fingers, but the rest of their bodies as well. This is a good sign for puppetry.

CATEGORY	STRATEGIES	TEACHER NOTES
Reflection/ Sharing	Have the students close their eyes and think of the adventure the little people went on. Ask the children to join you in a circle on the floor. Ask: "What type of boats were the little people in?" "What happened to the boat to cause the little people to be in the water?" "How did they feel when they met the other little people?", and so on. In pairs, have the children tell a partner which part of the story they enjoyed and why.	The children will offer you different ideas on how to survive. Accept many answers to each question.

EVALUATION TEACHER/ STUDENT

Student

- What part did you remember about the story?
- What ideas did you offer the group when you were looking for the treasure?
- What did you feel working with the other children?

Teacher

- What was the quality of the 'acting out'?
- Did the children interact with each other?
- What responses did the children offer in the sharing session?
- Did the shy child open up when using the 'little people'?

FOLLOW-UP

Have the students write about another 'little people' adventure.

Use the story as a motivator in an art class. Have the children draw or paint a picture of their favorite parts, or a series of pictures, of the adventure.

Have the students build finger puppets and take them on a different adventure.

In science, take the finger puppets ('little people') outside to explore the land in search of 'groups of living things'. The puppet will help in close-up 'observation'. You might have the children use a pin-hole camera as well.

The children might have their finger puppets ('little people') tell an adventure they had to another child.

*Ideas taken from:

McGregor, L., M. Tate and K. Robinson. Learning Through Drama. London: Heinemann Educational Books Ltd., 1977. (Chapter 5: "Can Drama be Assessed?")

SAMPLE LESSON PLAN

PUPPETRY

USING SHADOW PUPPETS WITH SHAPES AND PATTERNS IN NATURE

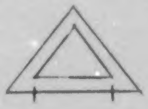
GRADE: 1-2
TIME: Two 30-minute lessons

OBJECTIVE: To allow the child to find symmetry in shapes and patterns.
To focus on movement in puppetry.

BACKGROUND INFORMATION: The children will have created a simple puppet (e.g., paper bag puppet) before attempting shadow puppets. Also have the children work through exploring space in "Dramatic Movement" with music. Use the theme "plants and flowers in nature". This puppetry lesson would follow an introduction to plants and flowers.

ADVANCED PLANNING MATERIALS: Black railroad board (or Kleenex boxes), florist wire (or straws, sticks, or coat hangers), masking tape, cellophane (or onion paper colored with felts).

Display of pictures of plants and flowers in the room. Gentle music (e.g., Zamfir "The Lonely Shephard" Mercury SRM-1-4015), a light source (overhead projector) and a large empty wall without any visuals (a gym wall works well).

CATEGORIES	STRATEGIES	TEACHER NOTES
LESSON 1:		
Introduction	View the displays in the room. Talk about plants/flowers. Look for shapes - discuss; patterns - discuss; symmetry - discuss.	Encourage the children to find examples of each.
Warm-up	In an open space, have the children create the shape of a triangle with their bodies. Ask for ideas as to shapes to use in pairs to create patterns. Have the children, in pairs, create patterns using their bodies.	Ask for other shape ideas that the children can create.
Teacher Prepares/ Motivates Student	Cut out a shape found in a plant/flower with the railroad board. Cut out the same shape within the cut-out. Cover the opening with the cellophone and add wire rods with masking tape. 	Work quickly to demonstrate what you want. Then put the shadow puppet out of sight.

CATEGORIES	STRATEGIES	TEACHER NOTES
	Hold shape up to wall with a light source behind to demonstrate the results with a shadow puppet. The children must create two different shapes using the above method.	Make sure to have the children keep the shapes large. Sometimes doing a pattern out of newsprint first is helpful. With the pattern, have the children trace the shape with chalk on the railroad board, then cut out.
Group Work	The children explore holding their puppet shapes up to the wall (with the light source). (The closer to the light the larger the shadow. The closer to the wall, the smaller the shadow.) Allow the children to play while listening to the theme music for the rest of the lesson. Encourage them to use one of their puppets at a time. You might have to have two or three overheads.	This helps the children become familiar with the music and discover how the puppets work.
Reflecting/ Sharing	The children sit in a circle and discuss what happened with the puppets when held close to the light, close to the wall, or turned the puppet sideways to the light, etc. Ask if they found anyone with a shape similar to theirs.	
LESSON 2:		
Introduction	Hold up examples of the shadow puppets from the last class. Discuss what happened in the last class. Have the music playing.	
Warm-up	Flat on back, move one part of the body (fingers) to music, then another, then work through different parts of the body. "Can you move two parts the same way?"	Start by having the children listen to the music. Again ask the children for ideas of parts to move. Encourage symmetry. (Encourage them to keep their eyes closed at first.)

CATEGORIES	STRATEGIES	TEACHER NOTES
Teacher Prepares/ Motivates Students	The children lie on their backs on the floor, arms up in the air, holding on to one of their puppets. When the music begins, they move their puppet to the music, "Have it move many different ways." "Watch it as it moves." - Move the puppet while sitting, then standing, and then exploring the room.	One important aspect of puppetry is watching the puppet as you make it "come alive". Encourage the children to explore all the space around them.
Group Work	"Meet up with one other person who has a puppet shape the same as yours." - Have the children move their puppets together to the music - explore space on the wall with a light source - move the puppets to the music in order to create patterns.	You might find you will have to pair the students. Encourage the students to work together. Ask questions as they move. "What happens - when you move side by side? - when one puppet is fast, the other slow?" "Can you mirror your partner's movements?"
Reflecting/ Sharing	Discuss what happened when the children moved their puppets. Tell them they created a puppet show when they worked with their partners. Have the children discuss with their partner what part of their puppet show they liked the best. Relax and listen to the music. Imagine something in nature (plants/flowers) moving to the music.	

EVALUATION TEACHER/ STUDENT

Lesson 1

Student:

- Did they want to make more puppets? Why?
- Did they explore with color? What did they discover?
- Did they try to make a shape found in nature? Why did they use that shape?

Teacher:

- Did the children follow directions? The puppets will tell you if they accomplished the task.
- Did they interact with others when allowed to play?
- Did any relate to the music while playing?

Lesson 2

- Did the children relate to each other?
- Did they create patterns and new shapes?
- Did they relate to the music?
- Did the children experiment with their shadow puppets' movements?

FOLLOW-UP

Use a screen (a suspended sheet across a door frame with a light source on one side) to present a puppet show. (Remember that the puppets are located on the same side as the light source and the audience is on the other side.) This tends to restrict the students' movements somewhat.

Create a narrative for a shadow play.

Create a moveable shadow puppet. (See Reiniger, Lotte. Shadow Puppets, Shadow Theatres and Shadow Films. Boston: Publishers Plays, Inc., 1970.)

Create a shadow puppet from nature, making sure it can move.

Study light/shadow in science and the shadows found in nature.

GLOSSARY

Hard (Glove) Puppet

A puppet that fits on the hand and is manipulated. The fingers are used to "bring alive" different parts of the puppet.

Marionette (String) Puppet

Strings from a control attached to the puppet bring the puppet alive. The operator works the puppet from above.

Rod (Stick) Puppet

Rods are used to move different parts of the puppet. The puppet is usually worked above the head.

Shadow Puppet

A puppet worked on a screen with a light source. The puppet is brought to life by the use of rods. The audience sees a shadow.

EVALUATION

Construction

Were instructions followed?
Was care taken in the work?
Was the puppet an original idea?

Manipulation

Solo

Did the student move the puppet to express feelings and actions?

Pairs

Did the participants interact with each other?
Did they respond to each other's moods?

Group

Did the participants interact/react with each other?
Did they participate in group ideas and planning?

Presentation

Characterization

Were puppets easily distinguishable?
Were physical, emotional and intellectual attributes of the puppets portrayed?

Voice

Did the voice suit the puppet?
Were words pronounced correctly?
Was there projection?

Story Enactment

Was the story clearly communicated through action and voice?
Was there a sequence to the story?
Were the beginning and ending clearly defined?
Was the climax appropriately highlighted?
Was there an indication as to setting and time?
Were all the participants involved in the planning and ideas?

Dialogue

Was dialogue necessary, clearly stated, expressive?

CHORIC DRAMA

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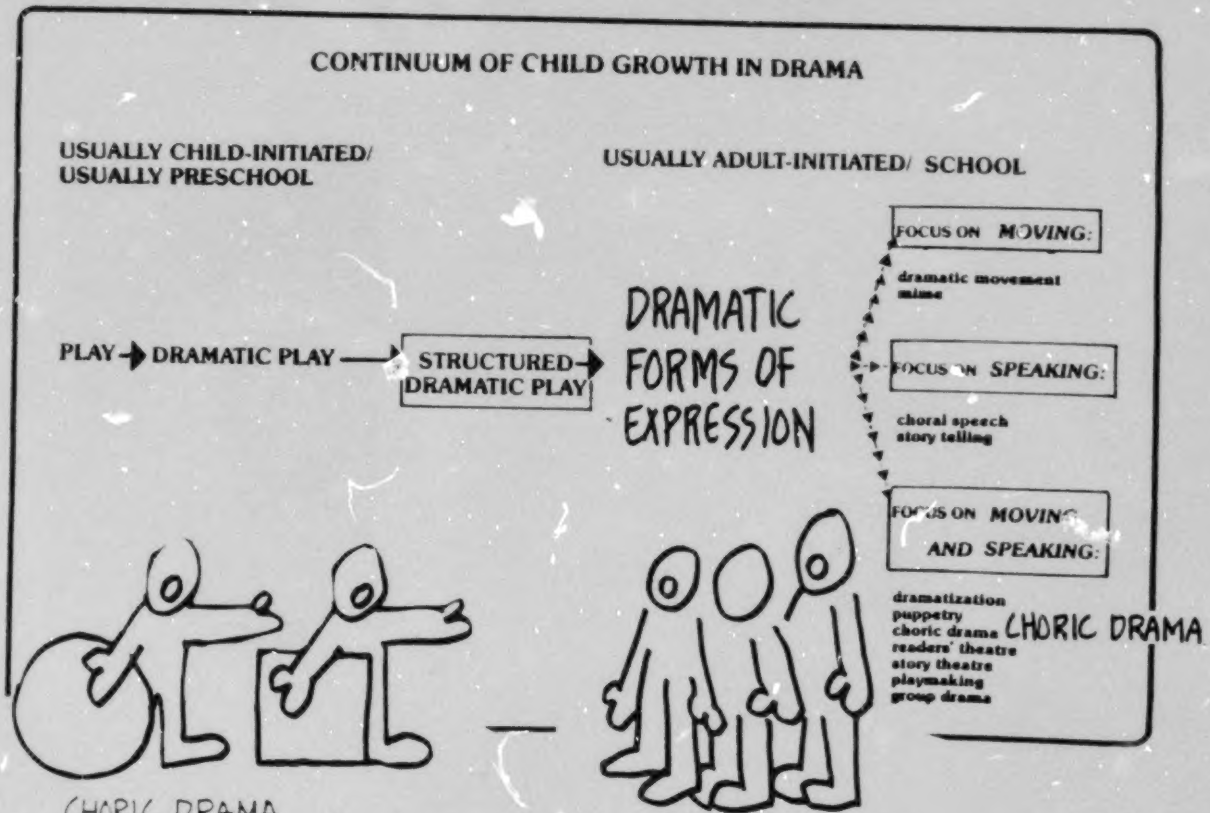
CONTINUUM OF CHILD GROWTH IN DRAMA
USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
PLAY
DRAMATIC PLAY
STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
CHORIC DRAMA

CHORIC DRAMA

is a presentational dramatic form of expression which uses skills such as enactment, coordinated group movement and mime together with theatrical elements such as scenery, costuming, properties, light and sound in order to enhance the choral speaking of a piece of literature.

SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------	----------	---------→

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SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- speak clearly	--------	--------	-------→
- speak with ease	--------	--------	-------→
- speak expressively	--------	--------	-------→
- speak with energy	--------	--------	-------→
- speak with an appreciation of the flexibility of the voice as an instrument	--------	--------	-------→
- learn concepts of pitch, pause, rate, intensity, volume	--------	--------	-------→
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	--------	--------	-------→
- express mood	--------	--------	-------→
- explore natural rhythm	--------	--------	-------→
- phrase for meaning	--------	--------	-------→
- colour individual words	--------	--------	-------→
- develop skills of presentation by becoming aware of the importance of face, voice and body	--------	--------	-------→
● develop appreciation for enjoyment of literature	--------	--------	-------→
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	--------	--------	-------→
● develop language skills through the language processes of speaking, listening, writing and reading	--------	--------	-------→
SPECIFIC CHORIC DRAMA SKILLS			
● utilize skills as outlined in choral speech, dramatic movement, mime and dramatization	--------	--------	-------→

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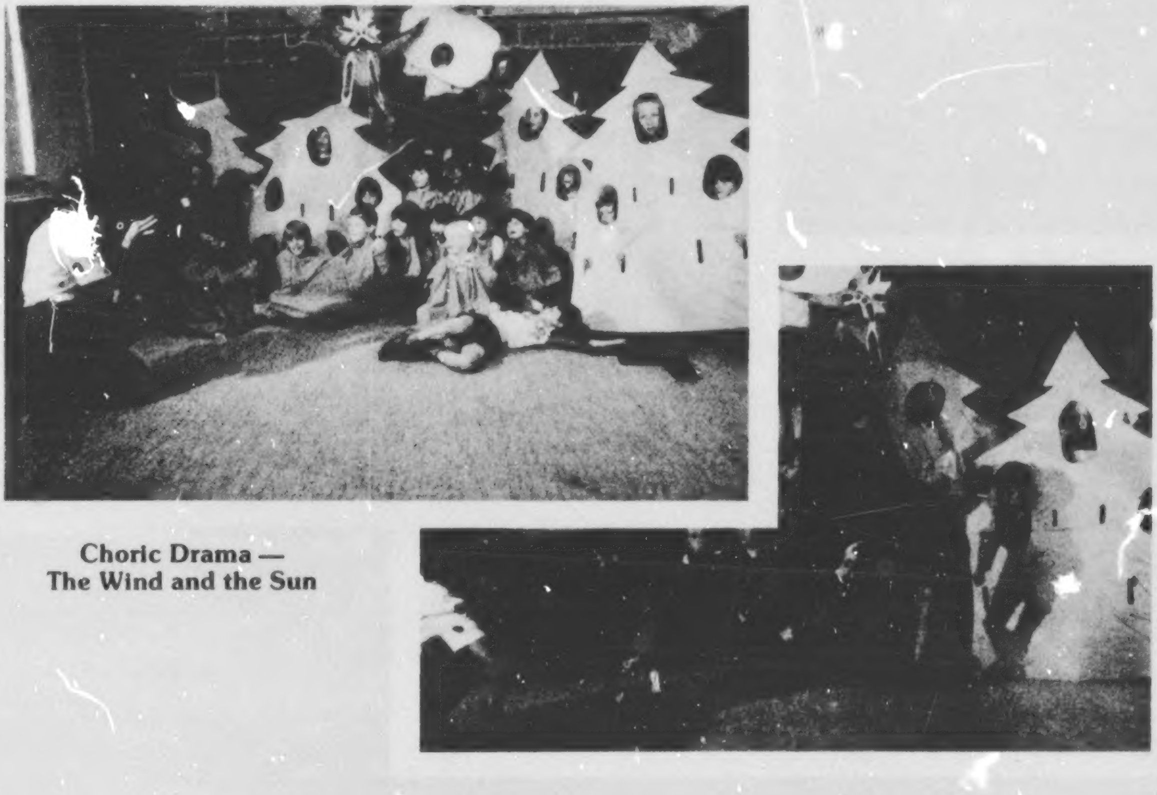
SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● analyze literature for dramatic potential			--------→
● create individual and/or group characterization	--------	--------	--------→
● explore appropriate movement and speech qualities for the characterization	--------	--------	--------→
● apply choric drama skills to the investigation of other areas of study	--------	--------	--------→
● learn how to use theatrical elements to enhance the presentation		--------	--------→



Choric Drama —
The Wind and the Sun

PLANNING FOR CHORIC DRAMA

What is Choric Drama?

CHORIC DRAMA is a presentational dramatic form of expression which uses skills such as enactment, coordinated group movement and mime, together with theatrical elements such as scenery, costuming, properties, light and sound, in order to enhance the choral speaking of a piece of literature.

When should you do it?

Because it uses other dramatic forms of expression, choric drama should be undertaken only when you feel that your class has spent sufficient time focusing on: moving (dramatic movement and mime), speaking (choral speech), moving and speaking (dramatization).

What choral speech skills does the class need before you begin?

Because you can use choric drama as an enhancement of choral speech, you should feel that your class is accomplished in the following skills before you begin:

1) the students can listen critically to themselves and others;
2) they can blend their voices with others;
3) they can respond to cues given by the conductor.

Why might it be a good thing to try with your class?

If you feel that you would like your class to share their experiments in effective speaking with others, then you might consider choric drama because it is an attractive but nonthreatening dramatic form of presentation. The students perform work as a group or, if as soloists, are supported by a group. All the members of the class can be involved at some level appropriate to their individual skills. Because it uses other dramatic forms combined with speech, choric drama provides a combination for some aspects of your class work. Also, it can help you realize many of the objectives set forth in the second and third goals of the drama program. Finally, it can provide the answer to that vexing question, "What can my class do for the school concert?"

What assistance does the curriculum guide offer?

In the curriculum guide, you should look first at the skills outlined for choric drama on pages 118-120. You will also find it useful to review the techniques suggested in the lessons provided for choral speech. The four sample lessons and three scripts included in the DRAMA RESOURCE are intended to give you some guidance in planning and structuring your work with your class. Although the lessons are designed for grades one and two, what they suggest as an approach is applicable to more senior grades.

What are the steps in preparing a choric drama?

1. Explore the selection through movement, mime, sensory impression and enactment/dramatization.

2. Guide students to a vocal interpretation of the selection, working for choral speech skills of clear enunciation, natural phrasing and emphasis and vocal variety.

3. Determine the theatrical form of the presentation, prepare the script, select actors, rehearse and polish the presentation.

How is choric drama scripted?

As the teacher/director, begin by asking students to experiment with movement and dramatization based on ideas from the literature. Draw on the ideas your students have presented through their experiments to make a detailed plan which includes the following:

1. the division of the literature for choral speaking;

2. the blocking (the placement of the performers);

3. the stage business (the enactment which will occur and how it will coordinate with the choral speaking);

4. the physical setting (the arrangement of platforms, the scenery, the costuming and properties which may be necessary).

It is important in the scripting to keep in mind the level of skill development of your students and plan accordingly, e.g., if they are comfortable and confident with antiphonal and cumulative speaking in choral speech, use these techniques in devising your script. See the sample scripts in the DRAMA RESOURCE, pp. 124A - 124V, for examples of scripting of presentation.

Three sample scripts for choric drama:

"Lost", A.I. Tooke	(Grades 1-2)
"Sneezles", A.A. Milne	(Grades 3-4)
"Johnny Dunn (The First Episode)", Robert Goad	(Grades 5-6)

These three scripts are meant to show you some appropriate dramatic extensions of poetry and prose. The script for grades one and two is relatively short, the choral work is simple unison speaking and the enactment is mimed in front of the choir. The script for grades three and four is longer, the chorus is used antiphonally, the enactment is more complex, but there are very few solo lines, most of the dialogue still being spoken by the choir. The script for grades five and six is prose which is more difficult to speak chorally than poetry. The choir is required to use unison, antiphonal and cumulative speech. There are many opportunities for solo work, as well as for group characterization. Although the setting remains simple, there are more demands for complex patterns of movement from the choir. Finally, the presentation would be enhanced if it could be performed without a conductor, but only if the choral speaking remained at a high level.

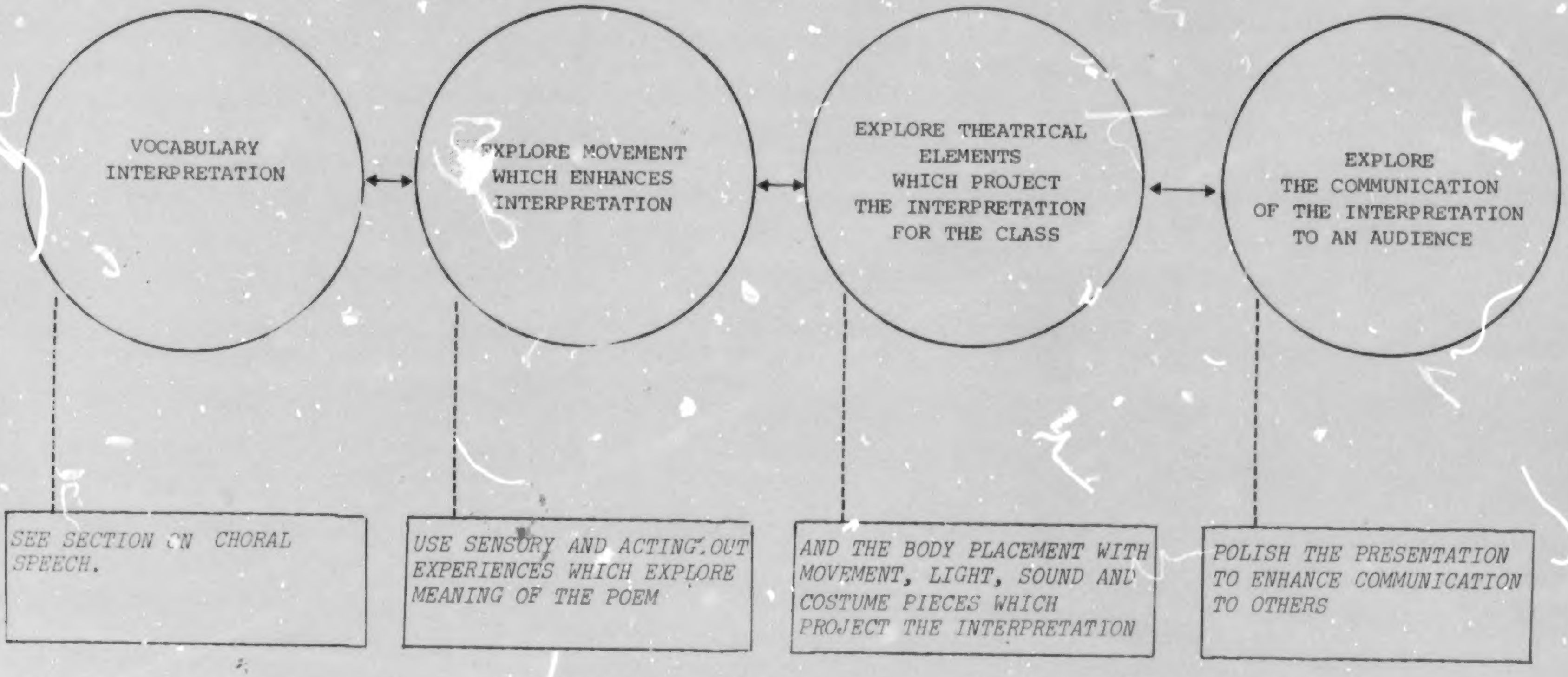
The stage terminology (stage directions and stage areas) used throughout these scripts is explained in the glossary.

2

When is a class ready to share its work with others?

When you choose material for your class and plan the scripting of the literature, begin simply. As your class grows in skill you can introduce the more complicated forms of choral speech and enactment. Do not feel that every experiment with choric drama must be presented. You must gauge when your students are ready to share their work with others and that can be only when they have had enough experiences of the form to feel confident.

CHORIC DRAMA SEQUENCE (GRADES 1-6)



VOCABULARY INTERPRETATION

EXPLORE MOVEMENT WHICH ENHANCES INTERPRETATION

EXPLORE THEATRICAL ELEMENTS WHICH PROJECT THE INTERPRETATION FOR THE CLASS

EXPLORE THE COMMUNICATION OF THE INTERPRETATION TO AN AUDIENCE

SEE SECTION ON CHORAL SPEECH.

USE SENSORY AND ACTING OUT EXPERIENCES WHICH EXPLORE MEANING OF THE POEM

AND THE BODY PLACEMENT WITH MOVEMENT, LIGHT, SOUND AND COSTUME PIECES WHICH PROJECT THE INTERPRETATION

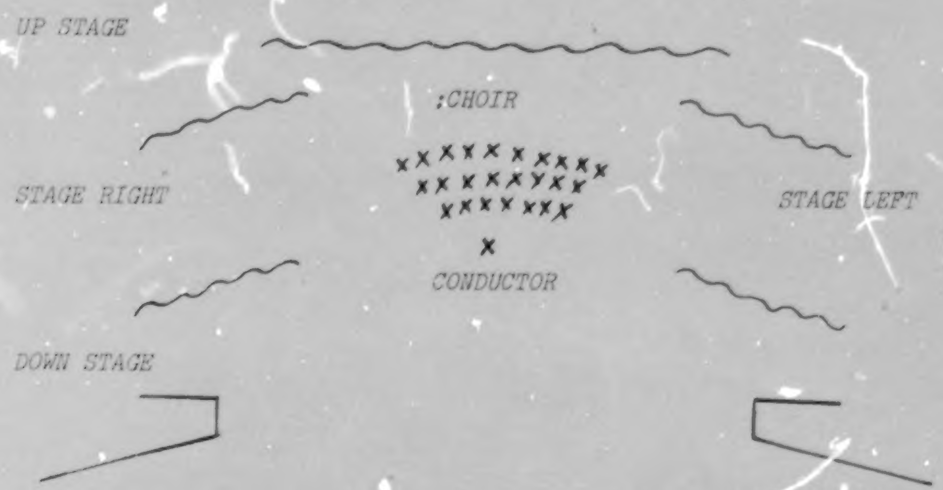
POLISH THE PRESENTATION TO ENHANCE COMMUNICATION TO OTHERS

SAMPLE SCRIPT

CHORIC DRAMA

"LOST" - by A.I. Tooke

GRADE: 1-2



The boy and his dog enter down stage right. The boy throws a stick which the dog chases and returns to the boy. The boy throws the stick again. The dog rushes to pick it up but before he can return it to the boy, a cat enters down stage left, crossing towards centre stage. Suddenly the dog sees the cat and begins to chase it. The cat and dog run in a complete circle. The boy begins to chase after his dog. The cat runs upstage left behind the choir followed by the dog, then the boy. The cat runs from behind the choir to centre stage. She stops, looks for the dog, then runs off stage right. The dog enters and runs centre stage. He sniffs and crosses right. Stops, then sniffs his way back to centre stage, then runs off stage left. The boy enters to centre. He runs right and looks - sees nothing. He runs left, looks again, sees nothing and crosses centre looking very disconsolate.

THE CHORUS: LOST by A.I. Tooke

Mrs. Jones and a student carrying a sign mounted on a pole enter from stage left to down left. Mrs. Jones has a duster and mimes cleaning her house. The sign carrier stands upstage of her. The sign reads: "Mrs. Jones' House". The boy crosses to the sign carrier. He mimes knocking on the door. The sign carrier stamps the floor to provide sound for the knocks, then he extends his arm. Mrs. Jones crosses to the door, mimes opening the door by swinging the sign carrier's arm back. The boy takes off this cap and together with the choir says:

CHORUS and BOY

Have you seen a little dog,
With a big brass collar?
He's mine!
He's lost!
The reward's one dollar!

Mrs. Jones shakes her head. She gets an idea and crosses to stand beside the boy. She closes the door behind her. The sign carrier reverses his sign and on the other side we see a picture of the dog with the word "lost" printed underneath. The three characters begin to cross downstage left. As they do so, from stage left a police officer and a sign carrier enter. The second sign reads "Police Station". The boy knocks on the door. The second sign carrier repeats the business of making his arm into a door. The police officer crosses to the door, opens it and the boy and the choir say:

CHORUS and BOY

If you happen to see him
Or hear him around
Telephone!
Quickly!
And tell me he's found.

The police officer shakes his head. Then he gets an idea. He closes the door and joins the others. The second sign carrier reverses his sign and the other side says, "Rover Reward $1.00". All the characters begin to cross stage right. As they do so the SPCA man, the cat and the third sign carrier enter stage right. The SPCA man is petting the cat. The third sign carrier is positioned upstage of them. The sign reads "SPCA" or "Society for the Prevention of Cruelty to Animals". The police officer shows the boy the door. The boy steps forward and knocks. The third sign carrier repeats the business of the door. The SPCA man opens the door and the boy and the choir say:

CHORUS and BOY

He's a nice little dog,
With a big brass collar,
He's mine!
He's lost!
The reward's one dollar.

The SPCA man nods affirmatively. He crosses behind the choir and reappears with the dog from upstage left. The boy and the dog run to meet in the centre.

CHORUS and BOY

Yes, that's my little dog!
See his big brass collar.
He's safe!
Thank you, Sir (Ma'am)

The boy takes a dollar from his pocket, gives it to the dog which holds it in his mouth and trots to downstage left and gives it to the SPCA man.

CHORUS and BOY: Please accept one dollar!

The SPCA man places it in a shoebox marked "Donations". The actors line up across the stage. The third sign carrier reverses his sign which reads "Found". The performers bow. The dog (stage left) sees the cat (stage right) and chases her off right followed by the boy and the other actors.

CHORIC DRAMA

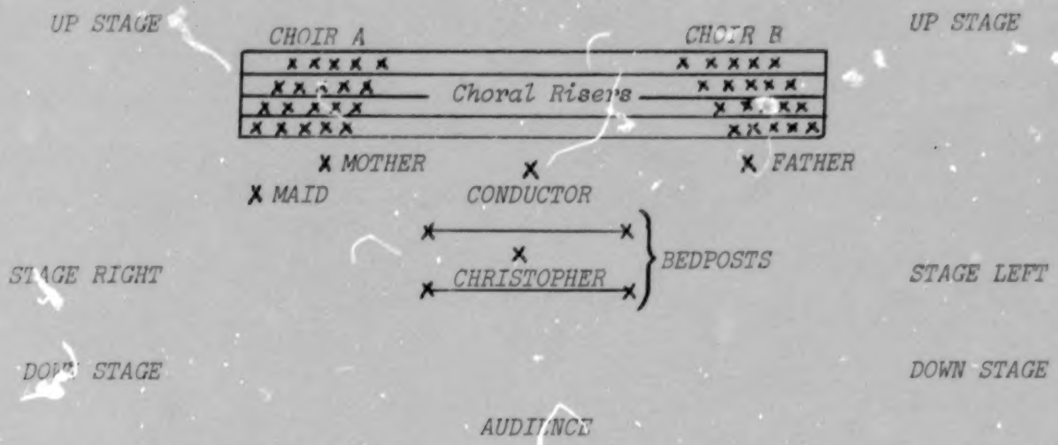
SEPARATE SUBJECT

SAMPLE SCRIPT

CHORIC DRAMA

"SNEEZLES" - by A.A. Milne

GRADE: 3-4


UP STAGE
CHOIR A
CHOIR B
UP STAGE
Choral Risers
MOTHER
FATHER
MAID
CONDUCTOR
BEDPOSTS
STAGE RIGHT
CHRISTOPHER
STAGE LEFT
DOWN STAGE
DOWN STAGE
AUDIENCE

CHRISTOPHER ROBIN: (Centre stage and down stage of the conductor.)
Ah-choo!
(He sneezes into a large handkerchief.)

CHOIRS A & B: SNEEZLES

CHRIS R.: Ah-choo! (He sneezes again.)

CHOIRS A & B: By A.A. Milne

CHRIS R.: Ah-choo! (He sneezes once more.)

(Mother and the maid cross to stage right of Christopher. The mother feels his forehead. She sends the maid off stage right.)

CHOIRS A & B: (The stage business and the speaking should happen simultaneously. The mother examines Christopher's tongue. The maid enters down right carrying a large medicine bottle and a spoon. She is followed by four people carrying a headboard (cardboard) and a footboard. The four people who act as bedposts cross centre, down stage of the conductor. The mother helps Christopher into the bed. He stands between the head and footboard (see diagram at the end of the script).

CHOIRS A & B:

Christopher Robin
Had wheezles
And Sneezles.
They bundled him
Into
His bed.

CHOIR A:

(Father crosses carrying a medicine bottle and spoon and stands stage left of the bed. The mother and the maid cross to stage right of the bed. The miad hands the bottle and spoon to the mother. Both Mother and Father pour out doses of medicine. The mother administers the dose to Christopher who makes a wry face.)

They gave him what goes
With a cold in the nose,

CHOIR B:

(Father administers a dose. Christopher makes an even wrier face.)

And some for a cold
In the head.

CHOIR A & B:

(Father and Mother hand bottles and spoons to the maid. They stand at the bedside looking worried. The mother whispers to the maid (Fetch the doctors.) The maid makes a bob-curtsy and exits stage right.)

They wondered
If sneezles
Could turn
Into measles,
If sneezles
Would turn
Into mumps;

CHOIR A:

(The mother examines Christopher's chest and the father inspects Christopher's arm.)

They examined his chest
For a rash,

CHOIR B:

And the rest
Of his body for swellings
And lumps.

CHOIR A:

(The maid enters down stage right and stands collecting the hats of four doctors who cross and bow to the mother who has crossed right to meet them. The maid carrys the hats off stage right, then returns to stand stage right of the mother.)

They sent for some doctors
In sneezles

CHOIR B:

And wheezles

CHOIR A & B:
To tell them what ought
To be done.

(The doctors line up in front of the bed. They bow to the father who then crosses down left. The doctors turn up stage and look at Christopher. They take out note pads. Two cross and stand to the stage right of the bed and two cross to stage left of the bed. There they mimic asking the questions and writing down Christopher's responses.)

All sorts and conditions
Of famous physicians
Came hurrying round
At a run.

CHOIR A:
They all made a note
Of the state of his throat,

CHOIR B:
They asked if he suffered
From thirst;

CHOIR A:
They asked if the sneezles
Came after the wheezles,

CHOIR B:
Or if the first sneezles
Came first.

The DOCTORS:
(They huddle together at the foot of the bed in deep discussion then clearing their throats two cross down right and two down left and address the audience.)

Ahem, Ahem, Ahem.

CHOIRS A & B:
They said,

(They stand down right with thumbs hooked into their vest pockets and sound very profound as they address the audience.)

TWO DOCTORS:
If you teasle
A sneezle
Or wheezle,
A measle
May easily grow.

OTHER TWO DOCTORS:
(They stand down left with one hand on their lapel and one hand clasped behind their backs and sound even more profound as they address the audience.)

But humour or pleazle
The wheezle
Or sneezle
The measle
Will certainly go.

CHOIRS A & B:

(The two doctors down right cross to stand on either side of the mother. They begin to discuss the case with her and the maid and lead them to join the husband and the other doctors who have been in conversation (mimed) down left.)

They expounded the reazles
For sneezles
And wheezles
The manner of measles
When new.
They said,

THE FOUR DOCTORS:

(They cross to centre stage and form a line.)

'If he freezles
In draughts and in breezles,
Then PHTHEEZLES
May even ensue.'

CHOIRS A & B:

(The choir members gasp in horror, turn to each other and buzz with agitated conversation {Oh, dear me, My goodness, Whatever shall they do, etc.} The mother faints and is helped off stage left by the maid and the husband. The doctors march off stage right.)

CHOIR A:

(After the doctor, the parents and the maid exit, Christopher Robin hops out of bed, crosses to the front of the bed and stretches.)

Christopher Robin
Got up in the morning,

CHOIR B:

The sneezles had vanished away.

CHOIR A & B:

And the look in his eye
Seemed to say to the sky,

CHRIS R.:

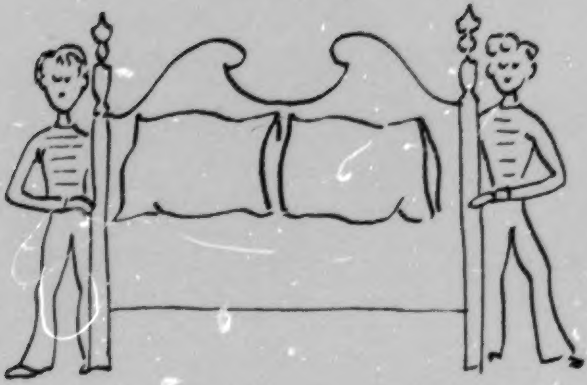
(He assumes the old melodramatic actor's pose for an aside and says to the audience:)

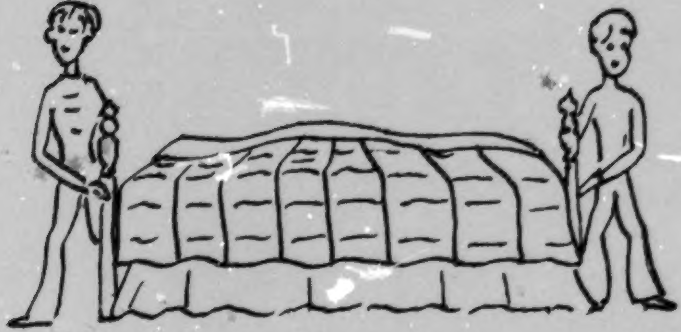
'Now, how to amuse them
Today?'

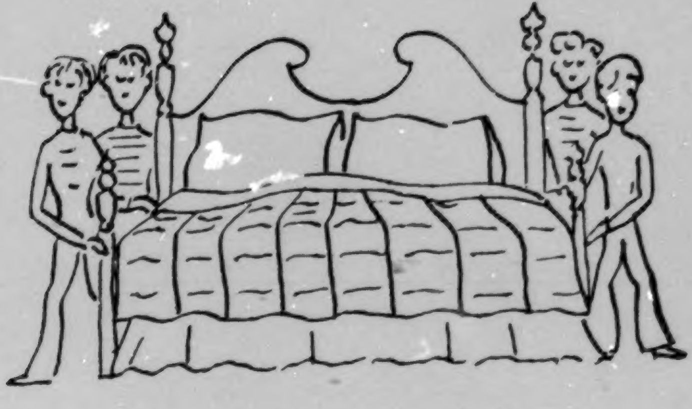
(Christopher skips off stage right.)

Choric drama treatment of "Sneezles" from NOW WE ARE SIX
by A.A. Milne by permission of Curtis Brown Ltd., London,
on behalf of the Trustees of the Pooh Properties.

"SNEEZLES"







SAMPLE LESSON PLAN:

CHORIC DRAMA - LESSON ONE

EXPLORING MOVEMENT AND ENACTMENT FOR ENRICHMENT

GRADE: 1-2
TIME: 35 minutes

OBJECTIVE: To enrich, through movement, sensory experiences and enactment, the students' understanding and appreciation of a poem.

To gain for the students an understanding that the community in which they live provides services which can assist them (e.g., the neighbours, the police, the media and the animal shelter).

BACKGROUND INFORMATION: The class has been investigating the community in which it lives. The students have had drama experiences in the enactment of stories and several experiences in choral speech. (See section on choral speaking.)

In this series of lessons on choric drama, the teacher aims to help the students gain through experience an understanding that there are services and support systems in a community which can be used to assist people with their problems (finding a lost dog). The teacher will also introduce students to a dramatic mode (choric drama) which the students can use in order to communicate their understanding of community support to others (presentation of a choric drama to another class or the students' parents).

ADVANCED PLANNING MATERIALS: The teacher should commit the poem "Lost" by A.I. Tooke to memory and decide on an effective rendering of the selection.

LOST

A.I. Tooke

Have you seen a little dog,
With a big brass collar?
He's mine!
He's lost!
The reward's one dollar.
If you happen to see him
Or hear him around
Telephone!
Quickly!
And tell me he's found.
He's a nice little dog,
With a big brass collar,
He's mine!
He's lost!
The reward's one dollar.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The students clear the space of desks, tables, etc., and sit with the teacher in a circle on the floor. The teacher engages the students in a discussion about the behavior of young dogs.	The teacher collects students' ideas for use in the enactment.
Physical Warm-ups	In parallel play, the student mimes some of the typical actions of a puppy as the teacher describes them. The activities might include the following: - following a scent - chasing a stick - shaking water from his coat - lapping water - scratching fleas - settling in front of a fire for a pleasant sleep	The exercises call for the practicing of mime skills which students may wish to use in the enactment which follows. The last mime

STRATEGIES	STRATEGIES	TEACHER NOTES
		ends with the children quiet, relaxed and ready for the next activity.
Enactment	The teacher asks the children to assume the role of a puppy in the story which he/she will relate. The story describes the adventures of a puppy who discovers that the gate to his yard has been left ajar. The puppy sets off to investigate the world outside his fence. He has many adventures; however, when he decides to return home, he cannot find his way back. Tired and confused he curls up and falls asleep.	The drama enacted in parallel play introduces the students to differing emotions. It allows the students to experience both the excitement of discovering a new world and the distress of the puppy at finding itself lost.
	The teacher gathers the students around him/her and asks them now they felt during the enactment. She/he asks the students to consider the responsibilities that the owner of the puppy has towards his/her pet. The dog cannot ask directions in order to find his way back. Is it, therefore, the owner's responsibility to search for the puppy? How might the owner set about finding his/her dog? Who might he/she ask to help in the search?	The discussion allows the students to recognize and discuss their emotions. The emotional reactions strengthen the students' belief in the importance of the task which their discussion has evoked, i.e. the finding of the dog.

CATEGORIES	STRATEGIES	TEACHER NOTES
Conclusion	The teacher asks the students if they would like to continue the drama in order that the owner might find the lost puppy. The students are asked to replace the furniture that has been moved for the drama and while they do so they are asked to think of strategies to recover the dog.	The conclusion sets a challenge for the students to find ways of solving the problems and sets up some anticipation for the continuance of the drama.

CHORIC DRAMA INTEGRATOR

SAMPLE LESSON PLAN:

CHORIC DRAMA - LESSON TWO

INTEGRATION FOR EXPLORING AND ENRICHING

GRADE:	1-2
TIME:	50-75 minutes
OBJECTIVE:	To enrich the students' response to literature through activities in drawing, recording and writing. To gain an understanding by the students of some community services. To prepare for a choric drama.
BACKGROUND INFORMATION:	This lesson is meant to follow immediately after the first lesson in choric drama.
ADVANCED PLANNING MATERIALS:	The teacher has established three working areas (stations) in the classroom. At the first station are art materials for the drawing of pictures and making of posters. At this station, the teacher can post a vocabulary list with words and phrases such as "lost", "reward", "Have you seen?", etc. At the second station are cassette tape recorders and microphones for the students to record announcements. (It is assumed that students would have acquired some skill in the handling of this equipment.) At the third station are chairs and a desk for the teacher at which he/she may record on a notepad or, better still, a typewriter, the advertisements composed by the students.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The teacher asks the students to recall the story which they enacted in the previous drama class. The teacher asks what ideas they have of ways to find the lost puppy and people they might ask to assist them in the search. The teacher asks each student to relax, close his eyes and listen to the poem "Lost" which the teacher recites to them. The teacher asks them how the owner feels in the poem and what he is doing to try to find	The review of the story should re-awaken the urgency to find the lost dog and motivate the activities which follow the lesson. The poem shifts the attention

CATEGORIES	STRATEGIES	TEACHER NOTES
	his dog. If they have not already thought of offering a reward for the lost pet, the students could add this to their list of ideas. Other ideas might include enlisting help from neighbours, classmates, the police, advertising with posters, on the radio and in the newspapers (having examples of these kinds of advertisements would help).	from the puppy to the owner.
Developing Activities	In order to enlist the help of the community agencies, the students are challenged to be able to describe the lost dog. The teacher assumes the role of a friendly neighbour who comes to say that she has heard that the students have lost their dogs. She asks them to describe their pets (size, name, markings, colour, peculiar patterns of behaviour, how big a reward they will offer).	The teacher has assumed "role" and by her questioning invites the children to assume roles as the lost pets' owners. The invention of detail strengthens the students' belief in the drama.
Verbalizing	The neighbour says she will help and suggests that the owners plan a campaign to find the pets. First she suggests that they return to their homes, make a phone call to the police, report that their dogs are missing and describe the pets in detail.	The verbalizing will assist the students to formulate a picture of their pets and the parallel play enables each student to attempt the task.
Correlated Activities	The teacher in role as the neighbour calls the students on the telephone and invites them to his/her house for more planning. When the students are assembled, the neighbour suggests that they can undertake some of the following tasks.	The use of various methods of encoding information, drawing, printing, recording and dictating reinforces the students' belief in the task.

CATEGORIES	STRATEGIES	TEACHER NOTES
	a) Make and place in the neighbourhood a poster with a picture of the dog, the pet's name, the amount of the reward and the students' telephone number. b) Make a taped announcement to be played over the radio station. c) Place an advertisement in the classified section of the newspaper. In this activity the teacher will assume the new role of the clerk who will record the ad to be placed in the paper.	If the teacher does not wish to spend too much time, the students might choose one of the activities only. If time is a factor, the lesson may be concluded at this point and the fifth and sixth activities carried on the next day.
Sharing	In the role of neighbour, the teacher reassembles the class and together they walk through the neighbourhood looking at the posters, listening to the radio and the lost announcements and reading the newspaper.	It is important to recognize and share with others the work of the students.
Enactment	The neighbour has an idea. She/he sometimes works as a volunteer at the SPCA Animal Shelter. Perhaps the owners might look there. He/she explains to the children what the SPCA does, then leads the children into the hallway, down the corridor and back to the classroom. There she assists the student owners to be reunited with their pets.	
Reflection/ Conclusion	The neighbour invites all the owners to sit down with their dogs and to pet them. He/she asks the owners what they might do in the future to ensure that their dogs are not lost again. He/she suggests that they rest with their pets before they begin the journey back home and when the class is settled, the teacher rereads the poem "Lost".	In the reflection the teacher can evaluate the learnings that have occurred, and the students' ability to extrapolate from the activities.

CATEGORIES STRATEGIES TEACHER NOTES

Although the poem is used in the first lesson in a casual way, it will assume greater importance in the next lesson.

SAMPLE LESSON PLAN:

CHORIC DRAMA - LESSON THREE

LEARNING A SELECTION AND EXPLORING ITS THEATRICAL POSSIBILITIES

GRADE: 1-2
TIME: 35-45 minutes

OBJECTIVE: To learn a poem.

To explore the theatrical elements which will project an interpretation of a poem.

BACKGROUND INFORMATION: The preceding lessons have built an experiential framework for the enactment of the poem. This lesson should not be undertaken unless the students have had some experience of choral speech and have developed some skills in speaking in unison and in following the teacher/conductor.

ADVANCED PLANNING MATERIALS: The text of the poem "Lost" may be printed on a chalkboard but this is not essential.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	The teacher asks the students to find a place for themselves in a cleared space in the classroom, then she/he leads the students through the following activities: a) You are a puppy all curled up asleep in your basket. b) The morning sun wakes you and makes you feel warm and relaxed. c) You wake up and have a good stretch. d) You shake your legs, your arms, you roll your head around, you drop over at the waist and shake your back.	The exercises stretch and relax the body. Yawning opens the throat. Lapping exercises the tongue, chewing loosens the jaw, panting allows the students to realize that the breath is centred in the body not held

CATEGORIES	STRATEGIES	TEACHER NOTES
	e) I saw a tiny puppy yawn, Yawn, yawn, out on our lawn. I caught the yawn And I yawned too. Now just what would you do? Why, yawn, yawn, yawn.	in the upper chest, the sigh out allows for easy release of the breath.
	f) You lap up some water from your bowl.	
	g) You find a nice morsel of food in your dish and chew and chew.	
	h) You pant and see your stomach go in and out.	
	i) You take a deep breath 1, 2, 3. You hold it in your middle. Now you sigh out - Oh, dear me.	
Learning the Poem	The teacher gathers the students around him/her and says the poem "Lost". Then she/he asks the students to repeat the poem with her/him, phrase by phrase. Next she/he asks the students to stand and places them in fairly close grouping such as will be used in the presentation of the poem. Again with the teacher, the children repeat the poem.	It is important for the teacher to have committed the poem to memory and to have worked out the phrasing and breath pauses. The students will imitate the teacher and once a pattern has been learned it is extremely difficult to break it in order to try some new phrasing and inflection.
Developing the Theatrical Activities	The teacher invites the students to enact a story which she/he will relate. The story which is told includes all the mimed scenes which will be enacted in front of the choir as it speaks the poem.	There are two ways to enact the play. The children could be divided into

CATEGORIES

STRATEGIES

These mimed activities include:

a) A boy/girl out walking his/her puppy sees a cat. The puppy is eager to chase the cat and pulls on the leash so hard that it slips from the child's hand. He/she runs after the dog but he/she cannot keep up. When he/she calls the dog, it does not return. He/she searches for the puppy but is unable to find it.

b) He/she knocks on a neighbour's door. When he/she answers, he/she says, "Have you seen a little dog with a big brass collar? He's . . . ." (The teacher encourages the children to use the first verse of the poem as the dialogue in their enactment.)

c) The boy/girl, together with the neighbour, go to the police station and ask the officer at the desk, "Have you seen . . . .?" (Here the first two verses of the poem are used as script for the enactment.)

d) The police officer, the neighbour and the boy/girl approach the SPCA shelter and ask if the dog has been found. (Here the third verse or all three verses could be used.) The man/woman at the shelter says, "Just a minute," and leads the boy/girl into the room where the dogs are kept. There the boy/girl sees his/her dog. The pen is opened and the boy/girl and his/her puppy are reunited. Here you might wish to add another verse to Tooke's poem.

> Yes, that's my little dog
>
> See his big brass collar.
>
> He's safe.
>
> Thank you, sir (ma'am)
>
> Please accept one dollar.

TEACHER NOTES

groups of five or six and each member assigned a part (boy, girl, dog, cat, neighbour, police officer, SPCA official) or the children could perform the story as the boy and imagine the other characters. It is important that all the students have the experience of acting out in order that their speaking of the poem carries the emotional involvement of the story.

CATEGORIES	STRATEGIES	TEACHER NOTES
	e) The boy offers the reward to the shelter man who says that he will put it in the donation box to help pay for the keep of other lost dogs.	
	The teacher asks for volunteers to take the roles in the scenes while the class speaks the poem. He/she selects the first cast, places the choir in the grouping which he/she used before. The teacher narrates for the actors the sequence of events in the enactment (side coaching) and conducts the choir through the verses of the poem. Read the detailed director's script provided in the next lesson on choric drama.	All the students who wish should be given an opportunity to take part in the enactment because the repetition can only reinforce the learning of the poem. Each student who performs the story will bring forth some new idea which the teacher can incorporate in the final presentation.

SAMPLE LESSON PLAN:

CHORIC DRAMA - LESSON FOUR

POLISHING A PRESENTATION

GRADE: 1-2
TIME: 20-25 minutes

OBJECTIVE: To explore the possibilities for achieving an effective communication of a poem to an audience.

To provide through repetition a security for the student performer.

BACKGROUND INFORMATION: Because the polishing cannot be achieved in one lesson, the teacher uses the lesson format as many times as is necessary to achieve the objectives. If the selection is relatively short and the performance is kept simple, four or five short rehearsals should provide the polish and security that are needed.

ADVANCED PLANNING MATERIALS: The teacher will have selected a cast of actors for the presentation. (The cast can be doubled if the teacher deems it advantageous.) The students will have prepared the properties (signs) and costumes which are needed. Keep costumes to a minimum -- a pair of ears can suggest a dog; an apron, the neighbour; a peaked hat, the police officer; etc.

CATEGORIES	STRATEGIES	TEACHER NOTES
Warm-up	The teacher always begins by warming up the actors and choir physically and vocally before starting the rehearsal.	See the Choric Drama #3 and the lessons on movement and choral speech for suggestions for warm ups.
	The teacher always rehearses the presentation as he/she means to have it performed. He/she rehearses the enactment together with the choral speaking in order to avoid any feeling that one aspect of the presentation is more important than another. He/she side-coaches the actors through the performance	Several short periods of concentrated work are effective. The teacher must gauge when the

CATEGORIES	STRATEGIES	TEACHER NOTES
	slowly withdrawing the number of suggestions as the students gain more confidence. He/she begins his/her conducting of the poem by saying the poem with the choir but slowly begins to mouth the poem silently as the speakers gain confidence and respond to the conducting.	students' energy and interest are beginning to fade and stop before restlessness sets in.
Reflection	The teacher should always conclude the class by asking students questions about the work. What things happened in the rehearsals which they liked? What things must they work together on in order to improve their drama? etc.	

EVALUATION STUDENT/ TEACHER	The teacher may use the materials produced by the students (the drawings, the tape recordings, the dictated newspaper advertisements) in lesson two to gauge the students' work. The portions of the lessons devoted to reflection and discussion should provide an insight into the students' understanding of the concepts of community services and the responsibilities of owning a pet. The students' responses and ability to recreate the mood of the poem will be a gauge of the success of the work.
FOLLOW-UP	Hopefully, students will wish to continue this work in choric drama by attempting to present other poems in this manner. The students might be encouraged to invite representatives from the SPCA to see their presentation and to discuss the work of the society with them.

GLOSSARY

Breath Pause

The determination of when the speech choir shall stop in order to take a breath usually determined by the phrasing.

Conducting

Leading a speech choir by giving cues for beginning to speak together at the beginning of a phrase, for taking a pause, for setting the tempo of the phrase, etc.

Cross

Term used to indicate that the performer should move from one stage area to another.

Emphasis

The pointing up of the most important word in a phrase.

Inflection

The rise and fall of the voice within a phrase.

Intensity

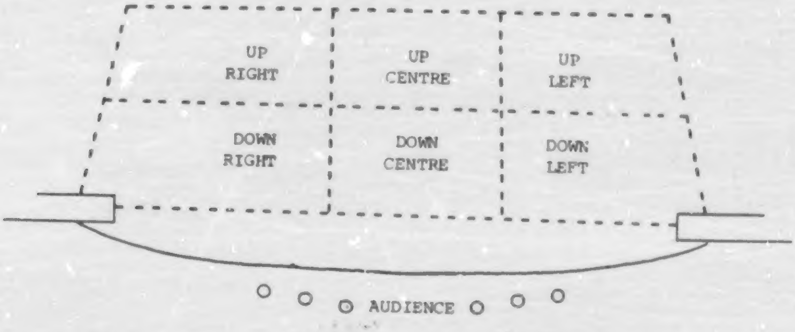
The loudness or softness of the voice.

Phrasing

The grouping of words for sense.

Stage Area

The division of the performing space into six areas. The designations of these areas are used to give the actor instructions for which part of the stage he/she should stand in or move to, e.g., "Enter up right", "Cross to down left".



Stage Blocking

The plan for the positioning and movement of the actor in performance.

Stage Business

The plan for what actions the actor shall perform.

Stage Directions

The terminology used to give the actor instruction for movement on the stage, e.g., "come down stage", "cross stage left".

Down centre/up centre)

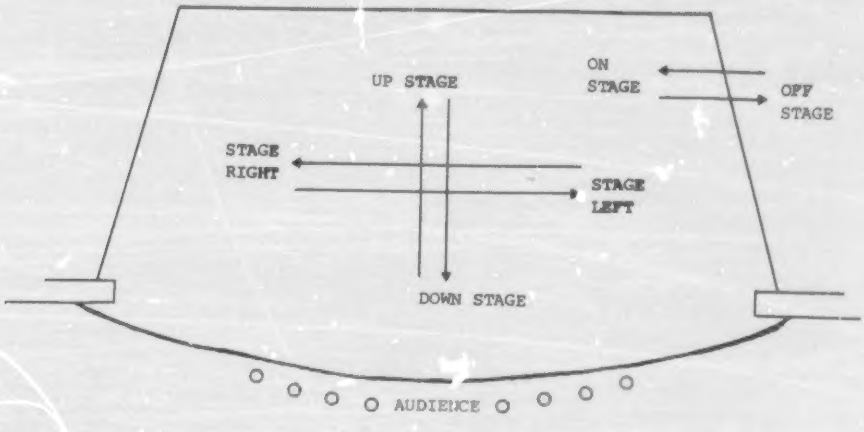
Down left/up left)

Down stage/up stage) See stage areas.

Down right/up right)

Off stage/on stage)

Stage left/stage right)


UP STAGE
ON STAGE
OFF STAGE
STAGE RIGHT
STAGE LEFT
DOWN STAGE
AUDIENCE

STAGE AREAS

Stage Properties

Objects used by the actor in performances.

Theatrical Elements

Scenery, costuming, lighting, stage properties, blocking and stage business which enhance and clarify the communication to the audience.

Upstage/Downstage

Directions used to move the actor backwards and forwards on the stage.

Vocal Variety

The use of inflection, emphasis, intensity and pitch to colour the voice.

EVALUATION

Attitude of the Student

Was the student:

- cooperative?
- focussed on the leader?
- following directions?
- engaged in the activity with a seriousness of purpose?
- enthusiastic about participating?
- cooperative with the group?
- contributing to the group's uncovering of the meaning of the selection?
- using the skills of choral speech?
- using the skills of dramatization?

Voice and Body of the Student

Was the student:

articulating clearly?

pronouncing correctly?

projecting well?

adjusting voice to variances in volume, tone and speed?

blending the voice with others?

providing a voice suitable to the individual characterization?

using the face and body in a manner appropriate to the selection?

working together precisely with the group in concerted movement tasks?

selecting appropriate movement to express individual characterization?

The Choric Drama as Performed by the Group

Were the students:

showing evidence of gradual growth during rehearsals in their abilities to communicate the selection through sound, movement and characterization?

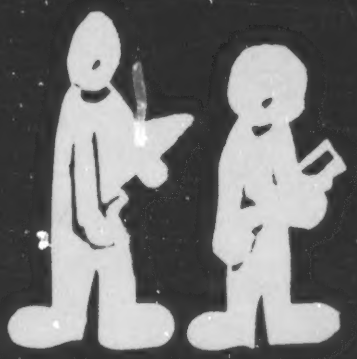
making contributions to providing suitable theatrical elements (scenery, costuming, properties, lights, etc.) for the presentation?

concentrated and committed during presentation to the tasks that the leader and the group had set for them?

willing to reflect on the strengths and weaknesses of their presentation to an audience?

eager to build on their experiences of choric drama as a result of reflecting on their presentation?

READERS' THEATRE



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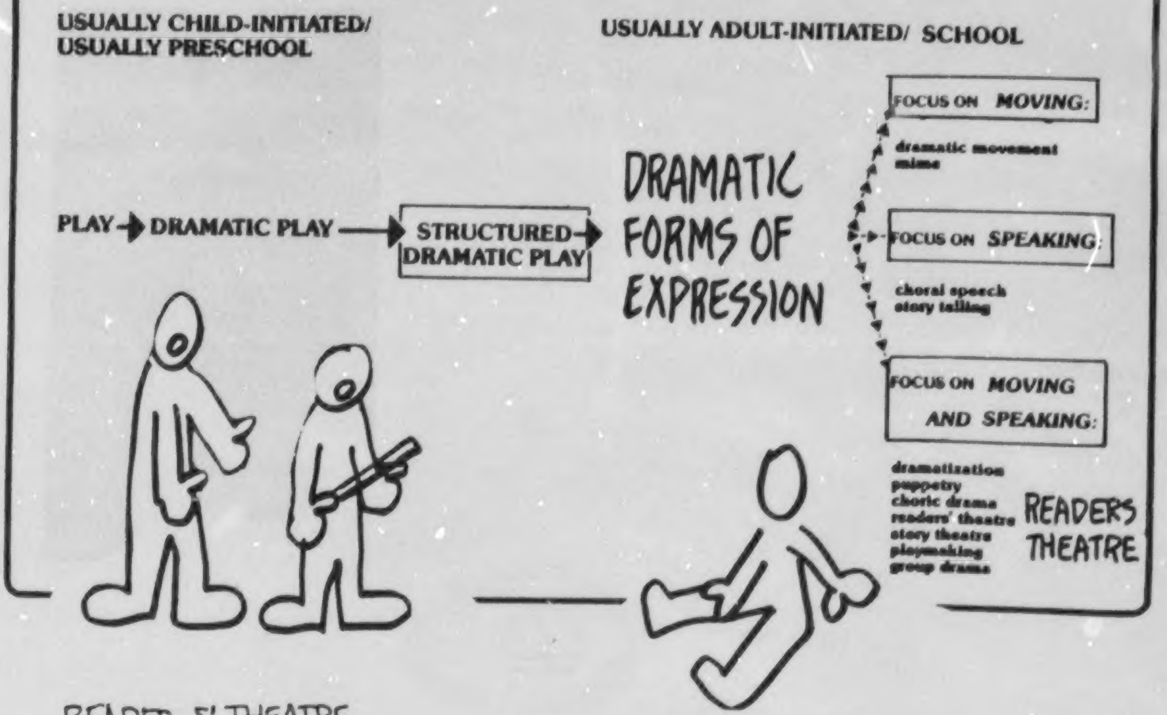
CONTINUUM OF CHILD GROWTH IN DRAMA


USUALLY CHILD-INITIATED/
USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
PLAY
DRAMATIC PLAY
STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
READERS THEATRE

READER S' THEATRE

a form of oral interpretation in which a group of readers performs works of literature using voice and gesture.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	----------------------→		
- speak clearly	----------------------→		

> *THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.*
>
> *REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.*

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SKILLS THE CHILD SHOULD:	GRADES 1 - 2	3 - 4	5 - 6
- speak with ease	------------------------→		
- speak expressively	------------------------→		
- speak with energy	------------------------→		
- speak with an appreciation of the flexibility of the voice as an instrument	------------------------→		
- learn concepts of pitch, pace, pause, rate, intensity, volume	------------------------→		
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	------------------------→		
- express mood	------------------------→		
- explore natural rhythm	------------------------→		
- phrase for meaning	------------------------→		
- colour individual words	------------------------→		
- develop skills of presentation by becoming aware of the importance of face, voice and body	------------------------→		
● develop appreciation for enjoyment of literature	------------------------→		
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	------------------------→		
● develop language skills through the language processes of speaking, listening, writing and reading	------------------------→		

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
SPECIFIC READERS' THEATRE SKILLS			
● communicate effectively from a prepared script		--------	-------→
● utilize skills as outlined in choral speech and/or storytelling and dramatization		--------	-------→
● select visual elements to enhance communication		--------	-------→
● learn scripting techniques			-----→
● adapt material from other areas of study to the readers' theatre			-----→
● appreciate readers' theatre as an art form	--------	--------	-------→

PLANNING FOR READERS' THEATRE

What is readers' theatre?

READERS' THEATRE is a form of oral interpretation in which a group of readers perform works of literature using voice and gesture. It is often called "Theatre of the Mind" because the objective is to bring the literature to life in the minds of the listeners (audience).

Pre-requisite Study

Choral speech and/or storytelling and dramatization.

Where to Begin

Select Literature

Read to locate an interesting and appealing combination of narration and dialogue which has an identifiable beginning, middle and end.

Read to ascertain student appeal.

Read to ascertain suitability of vocabulary.

Read and consider your target audience.

Read and consider the quality of the literature.

Avoid scripting a piece which is too long. One to eight pages is usually suitable for 5/6 groups.

Adapt and Develop the Script

Read through to determine how many readers are necessary

Select a method of scripting which works for the selection. (You may have to experiment with a variety of approaches at first.)

Think about relationships between characters and/or readers and anticipate how it might be set up (staged).

Method A: Narrator(s) and Character(s)

Example - RED RIDING HOOD

All readers enter and sit with backs to audience (B.T.A.).
Narrators enter - faces to audience (F.T.A.)

Narrator 1: Red Riding Hood by Charles Perrault

Narrator 2: Once upon a time there was a pretty little girl named Red Riding Hood.

(Red Riding Hood turns F.T.A.)

Narrator 1: She lived with her mother on the edge of a deep, dark forest.

(Her mother turns F.T.A.)

One day her mother said,

Mother: Red Riding Hood, your grandmother is ill. Would you take this basket of food to her?

Narrator 2: Without a moment of hesitation, Red Riding Hood replied,

Red: Of course, I'll be pleased to. I'll leave right away!

Narrator 1: And off she went with the basket of food down the narrow little path that led to the forest.

(Mother and Red turn B.T.A.)

Note: Notice how the narrators share the responsibility of carrying the story forward with N.2. providing the pertinent information relating to Red Riding Hood, and N.1. that which pertains to the Mother. Later on in the story they will share the narratation for the Wolf and the Grandmother between them, identifying with specific characters. The Mother and Red Riding Hood speak the dialogue provided by the writer.

Method B: Reader is both Narrator and Character

Example - RED RIDING HOOD

Readers enter and stand F.T.A.

Voice 2: Red Riding Hood

Voice 1: By Charles Perrault.

Voice 2: Once upon a time there was a pretty little girl named Red Riding Hood.

Voice 1: She lived with her mother on the edge of a deep, dark forest. One day her mother said, "Red Riding Hood, your grandmother is ill. Would you take this basket of food to her?"

Voice 2: Without a moment of hesitation, Red Riding Hood replied, "Of course, I'll be pleased to," and off she went down the narrow little path that led to the forest.

Note: In Method "B" the story is shared with readers assuming responsibility for certain characters and pertinent narration. You might decide that a Voice 3 could project the character of the Wolf and Voice 1, who begins by identifying with the Mother, might also identify with the Grandmother.

Tips for Scripting

Edit literature as necessary, usually by shortening descriptive passages.

If narrators are used they should be aligned with certain characters wherever possible.

Be sensitive to the meaning of the literature and do not just share the script among a certain convenient number of readers -- read and script for meaning.

Reading aloud assists in determining the general suitability of the selection and gives you an idea of how it is working.

Start by scripting a couple of paragraphs to see how your approach is working.

Remember it is boring if you are sitting to read one or two lines! In readers' theatre a character can exit and return as another character. Could you give an extra small part to a reader who is already involved or could you eliminate it?

A poem such as "The Crocodile's Toothache" by Shel Silverstein is a good place to start.

How can I introduce Readers' Theatre to my class?

There are several ways to introduce this form. Any of these are effective.

- Demonstrate yourself, but explain that readers' theatre is always performed by a group. If you have your script ready to distribute to the the class and it is scripted for three, the children have an idea to begin with and the opportunity to introduce their own ideas.
- Show a film or a tape.
- Check with another teacher, perhaps in junior high school, to see if a group of her students might demonstrate.
- Prepare a demonstration piece with another teacher or a librarian.
- Prepare the staff to perform readers' theatre at an assembly.
- Prepare one or two groups of children during reading periods. They can then become group leaders.

References:

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview, Illinois: Scott Foresman and Co., 1982 (revised edition).

READERS' THEATRE SEQUENCE (GRADES 3-6)

1
ORAL READING

Children work in small groups in order to explore ideas, characters, emotions and moods.

Discussions and sharing ideas with class enhances understanding.

Children have opportunity to investigate various roles.

2
ORAL INTERPRETATION

New vocabulary explored for meaning and pronunciation. Words phrased to enhance meaning and marked for emphasis.

Vocal characterization, pitch, pace and projection are investigated.

(Roles are assigned.)

3
PHYSICAL INTERPRETATION

Movement and gesture which enhances the communication is explored.

The focus is established. Onstage? Offstage? Onstage/Offstage?

4
THEATRICAL INTERPRETATION

Theatrical elements which support and enhance the meaning of the literature and its projection to the audience are explored and selected.

The way in which exits and entrances can be made are explored and selected.

5
EVALUATION/POLISHING

The reading is performed for friends (the class).

Good ideas are identified and helpful suggestions offered.

Groups then polish presentation.

6
PERFORMANCE

Polished presentation is performed for another or larger audience.

Another class or classes, within the library, for another school.

7
GRADE 5/6: IDENTIFICATION AND ADAPTATION OF LITERATURE

Students research, read, select and script literature and/or original stories for presentation to others.

8
GRADE 5/6: CRITICAL APPRECIATION OF PERFORMANCE

Students critique presentations by others, through a process of constructive criticism.

GLOSSARY

B.T.A.

Back to audience (offstage position)

F.T.A.

Front/face to audience (onstage position)

Exits and Entrances

Readers may enter from and exit to the back-to-audience position (B.T.A.). This either permits time to lapse or provides a reader with the opportunity to exit and re-enter as another character.

Readers may enter and exit from either or both sides of the performance space.

Readers may enter and sit with heads bowed, raising heads as they "enter" and lowering them as they "exit".

Readers may enter and exit in character, e.g., Bad Sir Brian may enter with hands on hips and "blip" a couple of imaginery persons on the head as he/she says "Bad Sir Brian Botany".

Focus - Offstage

Readers have an imaginery focus which is usually at the mid-point, beyond the audience. Actions and reactions to and from other readers (characters) are directed out to an imaginery person rather than to the actual person, e.g., if character "A" is to "blip" character "B" on the head, "A" acts as if "B" were in front of him and "B" acts as if he has received the blow.

Focus - Offstage/Onstage

Is a mixture of onstage and offstage focus.

Focus - Onstage

Readers look at and relate to each other.

Theatrical Elements

Costuming, lighting, sound and properties which enhance projection to an audience. In readers' theatre only suggestions are used, e.g., a person who is playing two roles -- a mother and a grandmother -- might exit as the mother (B.T.A.) and return (F.T.A.) wearing a shawl or a pair of spectacles on her nose to assist with the dual characterizations.

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An overhead projection might be used as a special effect to provide a background (set) for a reading, e.g., Remembrance Day.

A reader might create a sound for another character, e.g., a narrator might make a knocking sound for a character who is miming knocking at a door. Occasionally, appropriate music may be used to introduce and culminate a performance.

A property such as a handkerchief might be produced and used by a character who is "crying".

As a rule of thumb -- keep all theatrical elements to a selected minimum. The objective is to use them only to enhance the communication of meaning.

EVALUATION

Does the child:

- contribute to group understanding of literature?
- read competently?
- read expressively?
- use voice to communicate meaning and character?
- select movement and gesture which enhances communication of literature?
- read with confidence within own group and for others?
- perform with enthusiasm and confidence?
- offer helpful suggestions within own group and to others?
- select appropriate literature for scripting?
- script literature for Readers' Theatre?

READERS' THEATRE
SEPARATE SUBJECT

SAMPLE LESSON PLAN:

READERS' THEATRE

GRADES: 3/4 and 5/6
TIME: 1-1½ hours

OBJECTIVE: To introduce the form.

BACKGROUND INFORMATION: The students have had a lot of previous experience with choral speech and their general speaking skills are very good. They have also had experience at dramatizing stories and scenes from stories which they have shared with a grade two class.

ADVANCED PLANNING MATERIALS: The teacher has selected a poem which she has scripted and prepared to present to the class in Readers' Theatre style. She has run off copies of this script for distribution to the class following her introduction. Her own script is within a duotang and she has rehearsed it in order to be able to use her demonstration to get the class started.

CATEGORIES — STRATEGIES — TEACHER NOTES

Introduction

Teacher tells students that she is going to do some Readers' Theatre for them and that while she is reading they should listen and watch carefully so that when the demonstration is over they can tell her what Readers' Theatre appears to be.

TEACHER NOTES: Always give those who are observing a task.

Following the demonstration, students' observations are noted on board and more points surface as a result of teacher's questions.

e.g., Child: It was sort of like a play.
Teacher: Yes, it is sort of like a play but do actors hold their scripts in their hands?
Child: No, they learn it off.
Teacher: They certainly do. In Readers' Theatre, although most readers have memorized their script, they still hold it. Can you guess why?

TEACHER NOTES: Note the points the children make and those which arise from questioning. There will be many opportunities to provide additional information later -- do not overload them at this point.

Child: Well, you used it to hit
people on the head!
Teacher: Excellent observation -- we
use our script as a prop.
(write on board)

Skill-developing activity

Class is divided into groups of three, e.g., Donna, Martin and John would take a script each and go and work over there; Sarah, Bruce and Sally, take your scripts and go there and start working it through, etc.

Identify groups and where they go quickly so that they get on with task without fussing.

To avoid problems with group numbers it is advisable to have your introductory script, scripted for either three persons or two persons. Hand out the scripts for three first, saving the script for two until the end.

Once the children are working the teacher circulates -- helping out as necessary and reminding them of the elements of the form.

A couple of groups are selected to share their work with the class. The teacher models positive criticism, e.g., "John is already beginning to sound like Sir Brian, he's really helping me visualize this bully."

"Moira, I really believed you had hit someone on the head with your battleaxe -- excellent use of your script-as-prop."

The teacher also gives the readers something to think about and to use in the future. These may be made in a general summation, e.g., "Remember that your task is to share the story with the audience. Get used to speaking out -- or projecting your voices."

Having seen/heard and discussed the work of a couple of groups, pair the remaining groups and ask them to take turns in being presenters and audience. The two groups who have already done their presentation may be directed to two other groups to join the audience.

BAD SIR BRIAN BOTANY

by A.A. Milne

Sir Brian had a battleaxe with great big knobs on;
He went among the villagers and blipped them on the head.
On Wednesday and on Saturday, but mostly on the latter day,
He called at all the cottages, and this is what he said:
"I am Sir Brian!" (ting-ling)
"I am Sir Brian!" (rat-tat)
"I am Sir Brian, as bold as a lion -
Take that! - and that! - and that!"

Sir Brian had a pair of boots with great big spurs on,
A fighting pair of which he was particularly fond.
On Tuesday and on Friday, just to make the street look tidy,
He'd collect the passing villagers and kick them in the pond.
"I am Sir Brian!" (sper-lash!)
"I am Sir Brian!" (sper-lash!)
"I am Sir Brian, as bold as a lion -
Is there anyone else for a wash?"

Sir Brian woke one morning, and he couldn't find his battleaxe;
He walked into the village in his second pair of boots.
He had gone a hundred paces, when the street was full of faces,
And the villagers were round him with ironical salutes:
"You are Sir Brian? Indeed!
You are Sir Brian? Dear, dear!
You are Sir Brian, as bold as a lion?
Delighted to meet you here!"

Sir Brian went a journey, and he found a lot of duck-weed;
They pulled him out and dried him, and they blipped him on the head.
They took him by the breeches, and they hurled him into ditches,
And they pushed him under waterfalls, and this is what they said:
"You are Sir Brian - don't laugh,
You are Sir Brian - don't cry,
You are Sir Brian, as bold as a lion -
Sir Brian, the lion, goodbye!"

Sir Brian struggled home again, and chopped up his battleaxe,
Sir Brian took his fighting boots, and threw them in the fire.
He is quite a different person now he hasn't got his spurs on,
And he goes about the village as B. Botany, Esquire.
"I am Sir Brian? Oh, no!
I am Sir Brian? Who's he?
I haven't got any title, I'm Botany -
Plain Mr. Botany (B)."

BAD SIR BRAIN BOTANY

Version A: Three readers

All readers enter and sit backs to audience. (B.T.A.)

Brian: Bad Sir Brian Botany *(enters, turns face to audience (F.T.A.)*

N1 & N2: by A.A. Milne *(enter F.T.A.)*
(Brian turns, exits B.T.A.)

N1: Sir Brian had a battle axe with great big knobs on;

N2: He went among the villagers and blipped them on the head.

N1: On Wednesday and on Saturday -

N2: but mostly on the latter day,

N1: He called at all the cottages, and this is what he said:
(Brian enters, turns F.T.A.)

Brian: I am Sir Brian!

N1: Ting-ling. *(Brian mimes ringing a door bell.)*

Brian: I am Sir Brian!

N2: Rat-tat. *(Brian mimes knocking on door.)*

Brian: I am Sir Brian, as bold as a lion -
Take that! - and that! - and that! *(mimes blipping people on head - and exits B.T.A.)*

N1: Sir Brian had a pair of boots with great big spurs on. A fighting pair of which he was particularly fond.

N2: On Tuesday and on Friday,
Just to make the streets look tidy,
He'd collect the passing villagers and kick them in the pond.
(Brian enters F.T.A.)

Brian: I am Sir Brian!

N2: Sper-lash! *(Brian mimes kicking someone in pond. N2 reacts and turns B.T.A.)*

Brian: I am Sir Brian!

N1: Sper-lash! *(Brian kicks someone else in pond. N1 reacts and turns B.T.A.)*

Brian: I am Sir Brian, as bold as a lion -
Is anyone else for a wash?

(Brian exits and re-enters F.T.A. along with Narrator 1 and Narrator 2.)

N1: Sir Brian woke one morning, and he couldn't find his battleaxe.

(Brian looks under his chair and through the pages of his script.)

N2: He walked into the village in his second pair of boots.

(mimes walking)

He had gone a hundred paces, when the street was full of faces,

N1: and the villagers were around him with ironical salutes.

N2: You are Sir Brian?
Indeed!

N1: You are sir Brian?
Dear, dear!

N2: You are Sir Brian as bold as a lion?

N1 & N2: Delighted to meet you here!

N2: Sir Brian went a journey and he found a lot of duckweed.
(Brian holds script up in front of his face to indicate he is in the pond.)

N1: They pulled him out and dried him.

(Brian 'reappears'.)

And they blipped him on the head.

(N1 and N2 extend scripts and blipp Brian as if he is right in front of them -- offstage focus.)

N2: They took him by the breeches, and they hurled him into ditches.

(N2 mimes action.)

N1: And they pushed him under waterfalls *(mimed action)*

BAD SIR BRIAN BOTANY - Version A (cont'd)

N1: And this is what they said:

N2: You are Sir Brian?

N1: Don't laugh.

N2: You are Sir Brian?

N1: Don't cry.

N2: You are Sir Brian as bold as a lion?

N1 & N2: Sir Brian, the lion, goodbye!

N1: Sir Brian struggled home again, and chopped up his battleaxe.

(Brian exits and re-enters to indicate travelling -- turns a complete circle.)

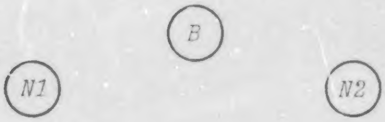
N2: Sir Brian took his fighting boots, and threw them in the fire.

(Brian mimes action.)

N1: He is quite a different person now he hasn't got his spurs on,
And he goes about the village as -

Brian: B. Botany, Esquire.
I am Sir Brian? Oh, no!
I am Sir Brian? Who's he?
I haven't got any title, - I'm Botany -
Plain Mr. Botany (B).

(Brian shakes hands with N1 and N2 and all exit B.T.A.)



BAD SIR BRIAN BOTANY

Version B: Two readers.

Two readers enter, from either side and stand facing audience.

Voice 1: Bad Sir Brian Botany,

Voice 2: by A.A. Milne.

(They sit.)

Voice 1: Sir Brian had a battleaxe with great big knobs on;
He went among the villagers and blipped them on the head

(V1 uses script as hand property in place of a real battleaxe and blipps imaginery person on head -- off stage focus.)

Voice 2: On Wednesday and on Saturday, but mostly on the latter day,
He called at all the cottages and this is what he said·

Voice 1: I am Sir Brian!
Ting-ling. *(Rings imaginery door bell -- can use script as prop i.e. door.)*

I am Sir Brian!
Rat-tat. *(Knocks on imaginery door -- can use script as prop again.)*

I am Sir Brian as bold as a lion -
Take that! - and that! - and that! *(blipps imaginery people on head.)*

Voice 2: Sir Brian had a pair of boots with great big spurs on,
A fighting pair of which he was particularly fond.
On Tuesday and on Friday,
Just to make the streets look tidy,

Voice 1: He'd collect the passing villagers and kick them in the pond.
I am Sir Brian!
Sper-lash *(Mimes kicking villager in pond.)*
I am Sir Brian!
Sper-lash *(Another villager goes into pond.)*
I am Sir Brian, bold as a lion -
Is anyone else for a wash? *(Looks around menacingly.)*

Voice 2: Sir Brian woke one morning, and he couldn't find his battleaxe;
He walked into the village in his second pair of boots.

Voice 1: He had gone a hundred paces, when the street was full of faces,
And the villagers were round him with ironical salutes.

Voice 2: You are Sir Brian?
Indeed!
You are Sir Brian?
Dear, dear!
You are Sir Brian, as bold as a lion?
Delighted to meet you here!

Voice 1: Sir Brian went a journey, and he found a lot of duckweed;

Voice 2: They pulled him out and dried him,
And they blipped him on the head *(mimes action)*

Voice 1: They took him by the breeches, and they hurled him into ditches,
And they pushed him under waterfalls, and this is what they said:

(Voice 1 reacts as if the action is being done to himself.)

Voice 2: You are Sir Brian - don't laugh,
You are Sir Brian - don't cry;
You are Sir Brian, as bold as a lion -
Sir Brian, the lion, goodbye!

Voice 1: Sir Brian struggled home again, and chopped up his battleaxe,
Sir Brian took his fighting boots, and threw them in the fire.

(Mimes appropriate actions.)

Voice 2: He is quite a different person now he hasn't got his spurs on,
And he goes about the village as B. Botany, Esquire.

Voice 1: I am Sir Brian? Oh, no!
I am Sir Brian? Who's he?
I haven't got any title, I'm Botany -
Plain Mr. Botany (B).

(Readers stand and exit, following same pattern as for entrance.)

Readers Theatre treatment of "Bad Sir Brian Botany" from WHEN WE WERE VERY YOUNG by A.A. Milne by permission of Curtis Brown Ltd. London on behalf of the Trustees of the Pooh Properties.

SAMPLE LESSON PLANS:

READERS' THEATRE - INTEGRATED

GRADE: 3-6
TIME: 1-1½ hours

OBJECTIVE: To introduce the concept of Readers' Theatre by using literature which is currently being used within the language arts program. The theme being explored is "Fantasy".

BACKGROUND INFORMATION: The teacher has selected a scene from Alice in Wonderland by Lewis Carroll and scripted it for Readers' Theatre. During reading period she has been working with a group of four students, of varying reading abilities, preparing them for a class demonstration. The students have already learned something about the form and are prepared to share their information with the class.

ADVANCED PLANNING MATERIALS: The teacher has scripts sufficient to the needs of her class to distribute following the initial presentation.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Readers set their chairs for their presentation and proceed with the presentation.	
	Once finished, each in turn makes a couple of points about the form, which another student, or the teacher writes on the board.	The teacher has prepared the children for peer teaching and assigned teaching points to each.
	e.g., Child one: The first thing you have to do is read through the script so that everyone understands it. We talked about the characters and how they felt, and the story.	
	Child two: When we read the script we thought about the characters and what kind of voices would be good. Margo has a deep voice and we thought she'd make a good Mock Turtle. We all underlined important words and made pause marks on our scripts.	

Child three: The next time we read our scripts we added movements and practiced using our eyes and faces to show how we felt.

Child four: You'll notice that we aren't dressed up for Readers' Theatre. You don't need costume, in fact it's better if everyone dresses the same because then the audience can concentrate on listening to the words.

Teacher: Did you notice how the readers made their exits and entrances? That's right -- they entered from either side of the room. They could also have made those exits and entrances by beginning with their backs to the audience -- B.T.A. is marked on some scripts -- and then entering by turning to face the audience. You'll see F.T.A. marked on a script to indicate this.

Skill-developing Activity

The children are then divided into groups. Four experts are assigned to float and help them or to participate as a member of a new group. All are encouraged to use their own ideas and to experiment.

The teacher circulates, questioning, suggesting and helping out as necessary.

Culmination

At this point, when the children are experimenting with the form, the teacher decides to have one group share "their work in progress" with the class. She/he models positive criticism.

e.g., "This group is already speaking out well -- they know that is important for the people who sit at the back of the room to be able to hear the story too. Good work. Tomorrow you can begin having fun with putting character into your voices."

CATEGORIES	STRATEGIES	TEACHER NOTES
	The teacher then asks the rest of the class what else they liked about the group's presentation. If time permits, the other groups can be paired to share their works-in-progress with the teacher, culminating in ascertaining whether she/he might continue with this script or distribute new ones the next time they do it.	
EVALUATION TEACHER/ STUDENT	Was the selection suitable? (reading level, interest to group) Were the characters clear to the audience? Did the peer teachers prove helpful? inspirational? Shall we continue with this selection or will we try different ones next time?	

THE MOCK TURTLE'S STORY

Readers enter: Alice and Narrator 1 enter from left; Mock Turtle, Gryphon and Narrator 2 enter from right and take their seats facing the audience.

Mock Turtle: "The Mock Turtle's Story"

N1 & N2: From, *Alice in Wonderland* by Lewis Carroll.

Gryphon: This here young lady,

N1: said the Gryphon

Gryphon: she wants for to know your history, she do.

Mock Turtle: I'll tell it her.

N1: said the Mock Turtle in a deep hollow tone.

Mock Turtle: Sit down, both of you and don't speak a word till I've finished.

N2: So they sat down, and nobody spoke for some minutes. Alice thought to herself -

Alice: I don't see how he can *ever* finish, if he doesn't begin.

N2: But she waited patiently.

Mock Turtle: Once . . .

N1: said the Mock Turtle at last, with a deep sigh.

Mock Turtle: I was a real Turtle.

N1: These words were followed by a very long silence, broken by an occasional exclamation of

Gryphon: Hjchooh!

N1: from the Gryphon and the constant heavy sobbing of the Mock Turtle.

N2: Alice was very nearly getting up and saying.

Alice: Thank you, Sir, for your interesting story.

N2: but she could not help thinking there *must* be more to come, so she sat still and said nothing.

THE MOCK TURTLE'S STORY (cont'd)

Mock Turtle: When we were little

N1: the Mock Turtle went on at last, more calmly, though still sobbing a little now and then.

Mock Turtle: we went to school in the sea. The master was an old Turtle - we used to call him Tortoise -

Alice: Why did you call him Tortoise, if he wasn't one?

N2: Alice asked.

Mock Turtle: We called him Tortoise because he taught us,

N2: said the Mock Turtle angrily.

Mock Turtle: Really you are very dull!

Gryphon: You ought to be ashamed of yourself for asking such a simple question,

N2: added the Gryphon.

N1: And then they both sat silent and looked at poor Alice who felt ready to sink into the earth.

N2: At last the Gryphon said to the Mock Turtle,

Gryphon: Drive on, old fellow! Don't be all day about it!

N2: And he went on in these words -

Mock Turtle: Yes, we went to school in the sea, though you may not believe it -

Alice: I never said I didn't!

N1: Interrupted Alice.

Mock Turtle: You did,

N2: said the Mock Turtle.

Gryphon: Hold your tongue!

N2: added the Gryphon, before Alice could speak again. The Mock Turtle went on.

THE MOCK TURTLE'S STORY (cont'd)

Mock Turtle: We had the best of educations - in fact, we went to school every day -

Alice: *I've* been to a day school, too,

N1: said Alice.

Alice: You needn't be so proud as all that.

Mock Turtle: With extras?

N2: asked the Mock Turtle, a little anxiously.

Alice: Yes,

N1: said Alice.

Alice: We learned French and music.

Mock Turtle: And washing?

N2: said the Mock Turtle.

Alice: Certainly not!

N1: said Alice indignantly.

Mock Turtle: Ah! Then yours wasn't a really good school,

N2: said the Mock Turtle in a tone of great relief.

Mock Turtle: Now, at *ours*, they had, at, the end of the bill, 'French, music, *and washing* - extra'.

Alice: You couldn't have wanted it much -

N1: said Alice

Alice: - living at the bottom of the sea.

Mock Turtle: I couldn't afford to learn it,

N2: said the Mock Turtle with a sigh.

Mock Turtle: I only took the regular course.

Alice: What was that?

THE MOCK TURTLE'S STORY (cont'd)

N1: Inquired Alice.

Mock Turtle: Reeling and Writhing, of course, to begin with, and then the different branches of Arithmetic - Ambition, Distraction, Uglification, and Derision.

Alice: I never heard of Uglification -

N1: Alice ventured to say.

N2: The Gryphon lifted up both its paws in surprise.

Gryphon: Never heard of uglifying? You know what to beautify is, I suppose?

Alice: Yes,

N1: said Alice doubtfully.

Alice: - it means - to - make - anything - prettier.

Gryphon: Well, then, if you don't know what to uglify is, you *are* a simpleton.

N1: Alice did not feel encouraged to ask any more questions about it, so she turned to the Mock Turtle and said,

Alice: What else had you to learn?

Mock Turtle: Well, there was Mystery -

N2: The Mock Turtle replied, counting off the subjects on his flappers -

Mock Turtle: Mystery, ancient and modern, with Seaography. Then Drawling - the Drawling master was an old conger-eel, that used to come once a week; *he* taught us Drawling, Stretching, and Fainting in Coils.

Alice: What was *that* like?

Mock Turtle: Well, I can't show it you, myself. I'm too stiff, and the Gryphon never learnt it.

Gryphon: Hadn't time,

N2: said the Gryphon.

THE MOCK TURTLE'S STORY (cont'd)

Gyrphon: I went to the Classical master, though. He was an old crab, he was

Mock Turtle: I never went to him,

N2: The Mock Turtle said with a sigh.

Mock Turtle: He taught Laughing and Grief they used to say.

Gyrphon: So he did, so he did,

N2: said the Gryphon, sighing in his turn. And both creatures hid their faces in their paws.

Alice: And how many hours a day did you do lessons?

N1: said Alice, in a hurry to change the subject.

Mock Turtle: Ten hours, the first day, nine the next, and so on.

Alice: What a curious plan!

N1: exclaimed Alice.

Gyrphon: That's the reason they're called lessons,

N2: the Gryphon remarked.

Gyrphon: - because they lessen from day to day.

N1: This was quite a new idea to Alice, and she thought it over a little before she made her next remark.

Alice: Then the eleventh day must have been a holiday?

Mock Turtle: Of course it was.

Alice: And how did you manage on the twelth?

N1: Alice went on eagerly.

Gryphon: That's enough about lessons.

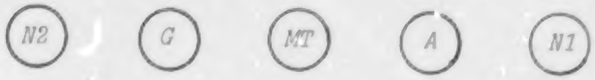
N2: - the Gryphon interrupted in a very decided tone.

Gryphon: Tell her something about the games now.

N2: The Mock Turtle signed deeply, and drew the back of one flapper across his eyes.

N1: And Alice waited knowing just how long it might take for the Mock Turtle to remember.

(Readers stand and exit, Narrator 1 and Alice exit left, Narrator 2, Mock Turtle and Gryphon exit right.)



ALICE'S ADVENTURES IN WONDERLAND

An Excerpt

Lewis Carroll

Adapted for Readers' Theatre

Alice: *(Surprised)*

Curiouser and curiouser! Now I'm opening out like the largest telescope that ever was! Goodbye feet! Oh, my poor little feet. I wonder who will put on your shoes and stockings for you now? I'm sure I shan't be able! I shall be a great deal too far off to trouble myself about you. You must manage the best way you can - but I must be kind to them, or perhaps they won't walk the way I want to go! Let me see - I'll give them a new pair of boots every Christmas.

Narrator:

And she went on planning to herself how she would manage it. After a time, she heard a little pattering of feet in the distance. (White Rabbit makes noise of tapping feet.) And she looked to see who was coming. (White Rabbit turns.) It was the White Rabbit with a pair of white kid gloves in one hand and a large fan in the other.

White Rabbit: *(Worried)*

Oh! The duchess, the duchess! Oh won't she be savage if I've kept her waiting!

Narrator:

Alice felt quite desperate and was ready to ask help of anyone, so when the rabbit came near she began.

Alice: *(Timidly)*

"If you please, Sir - "

Narrator:

The rabbit started violently, dropped the white kid gloves and fan, and skurried away into the darkness. Alice took up the fan and gloves, and as the hall was very hot, she kept fanning herself as she went on talking.

Alice:

Dear, dear! How queer everything is today! And yesterday things went on just as usual. I wonder if I've been changed in the night. Let me think: was I the same when I got up this morning? If I'm not the same, the next question is, "Who in the world am I?" Ah, that's the great puzzle!

Narrator:

And she began thinking over all the children she knew to see if she could have been changed for any of them.

Alice:

I'm sure I'm not Ada, for her hair goes in long ringlets and mine doesn't go in ringlets at all; and I'm sure I can't be Mabel, for I know all sorts of things and she, oh, she knows such a very little! Besides, she is she, and I am I, and - oh dear, how puzzling it all is. I'll try and remember all the things I used to know. Let me see. London is the capital of Paris, and Paris is the capital of Rome, and Rome - no that's all wrong! I must have been changed for Mable! I'll try and say, "How doth the little - "

Narrator:

And she crossed her hands on her lap as if she were saying lessons.

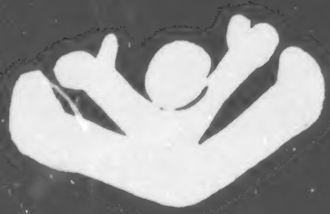
Alice:

How doth the little crocodile
Improve his shining tail
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin
How neatly spread his claws
And welcome little fishes in,
With gently smiling jaws!

I'm not sure those are the right words. I must be Mabel after all. Well, I've made up my mind. If I'm Mabel, I'll stay down here! It'll be no use their putting their heads down and saying, "Come up again, dear." I shall only look up and say, "Who am I, then?" Tell me that first and then, if I like being that person, I'll come up. If not, I'll stay down here till I'm somebody else - but, oh dear! I do wish they would put their heads down! I am so very tired of being all alone here!

STORY THEATRE



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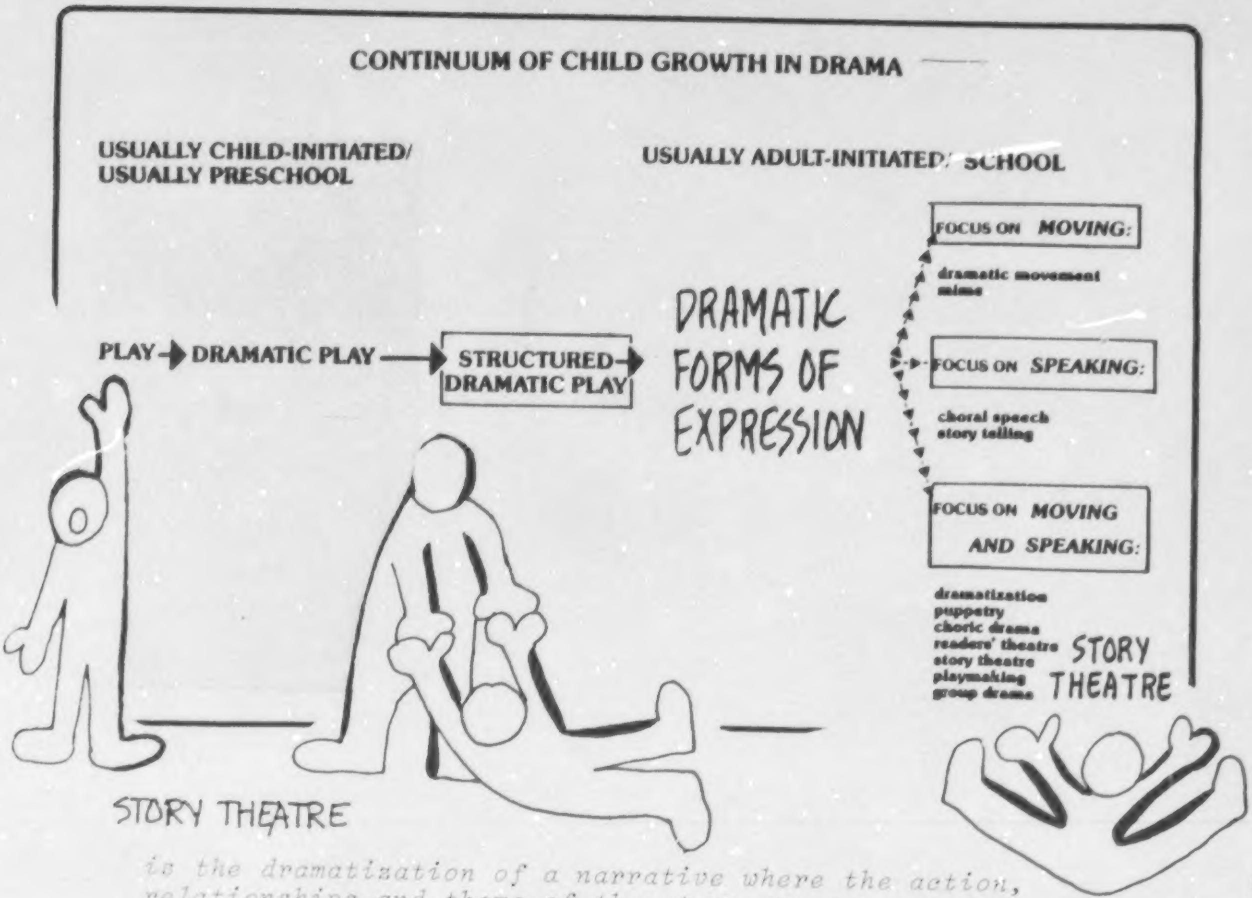
CONTINUUM OF CHILD GROWTH IN DRAMA
USUALLY CHILD-INITIATED/
USUALLY PRESCHOOL
USUALLY ADULT-INITIATED/ SCHOOL
PLAY
DRAMATIC PLAY
STRUCTURED DRAMATIC PLAY
DRAMATIC FORMS OF EXPRESSION
FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
choral speech
story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
STORY THEATRE

STORY THEATRE

is the dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization.

SKILLS THE CHILD SHOULD:	GRADES 1 - 2	 3 - 4	 5 - 6
GENERAL SPEAKING SKILLS			
● develop the following vocal skills:			
- recognize and reproduce the articulated sounds of standard Canadian speech	------------------------------	------------------------------	------------------------------→

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

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SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- speak clearly	------------------------→		
- speak with ease	------------------------→		
- speak expressively	------------------------→		
- speak with energy	------------------------→		
- speak with an appreciation of the flexibility of the voice as an instrument	------------------------→		
- learn concepts of pitch, pace, pause, rate, intensity, volume	------------------------→		
● develop the following interpretative skills:			
- communicate the meaning of the piece of literature	------------------------→		
- express mood	------------------------→		
- explore natural rhythm	------------------------→		
- phrase for meaning	------------------------→		
- colour individual words	------------------------→		
- develop skills of presentation by becoming aware of the importance of face, voice and body	------------------------→		
● develop appreciation for enjoyment of literature	------------------------→		
● develop empathy through experiencing thoughts and feelings of other people and other cultures as expressed through their story	------------------------→		
● develop language skills through the language processes of speaking, listening, writing and reading	------------------------→		

SKILLS	GRADES		
THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
SPECIFIC STORY THEATRE SKILLS			
● utilize skills as outlined in storytelling and dramatization			-------→
● develop the ability to select theatre elements which best enhance the literature			-------→
● develop the ability to recognize literature and experiences that are best accommodated by this style of expression			-------→
● develop an appreciation of story theatre as an art form	--------	--------	-------→

PLANNING FOR STORY THEATRE

What is Story Theatre?

STORY THEATRE is the dramatization of a narrative where the action, relationships and theme of the story are represented visually through movement, mime and characterization.

Pre-requisite Study

Mime, Storytelling, Dramatization

Characteristics of Story Theatre

(described in comparison to storytelling)

Human Resources

Storytelling: Usually one storyteller.

Story Theatre: Includes both the storyteller and the actors; sometimes the roles are interchangeable even within the same story.
Storyteller/narrator's function - to communicate the narrative or the text of the story orally.

Content

Storytelling: A narrative taken from literary or original sources.

Story Theatre: A narrative adapted to a form suitable for acting out; combines the narrative with the dialogue, e.g., folklore, fairy tales, myths, legends, historic incidents.

Techniques

Storytelling: Verbal presentation of a narrative. Told in the third person.

Story Theatre: Dramatization of a narrative as told or read aloud. Combination of both third and first person -- when story is being narrated, it is done in the third person; when segments are acted in the here and now, it is usually done in the first person.

Storytelling: Plot line is fixed but the text is improvised.

Story Theatre: Usually plot line and dialogue are fixed.

Relationship to Audience

Storytelling: Direct eye contact, personalized telling, can improvise.

Story Theatre: The storyteller maintains direct contact with the audience but the actors as characters usually relate to each other. (Presentational rather than representational style.)

Technical Aids

Storytelling: Can use visual aids to enhance material being presented, and assist in the realization of the script objectives. The visual aid can be pictures, chalk-boards, artifacts, flannel forms and puppets.

Briggs, Nancy E. and Joseph A. Wagner. Children's Literature Through Storytelling and Drama. Dubuque: Wm. C. Brown, 1979.

Story Theatre: Costumes and props are used; may involve lights, sound-theatrical embellishments, but is usually kept simple.

Presentational Space

Storytelling: Can be presented anywhere that a group of people can gather. Usually presented in classrooms or libraries.

Story Theatre: Can be presented anywhere but the entire audience should be able to see the action.

Selecting Literature

Story characteristics which make them suitable for story theatre:

- theme is relevant and suitable to the age of the performers and target audience;
- the plot line is interesting and simple, with much action;
- the story can be divided into scenes or a series of incidents;
- there are vital characters with whom the children can identify.

"The material that best lends itself to Story Theatre is simple narrative - stories from the oral tradition such as myths, legends, and folk tales or other strong stories that call for actions, movement or pantomime. . ."

Moffett, James and Betty Jane Wagner. Student-centered Language Arts and Reading K-1[illegible] Boston: Houghton Mifflin Co., 1976. (p. 112)

> ". . . sources of Story Theatre can be found wherever narrative or story line is the focal point, as in folk tale, myth, legend, epic, anecdote, historical incident and even novel."
>
> Davis, Desmond. Theatre for Young People. Don Mills, Ontario: Musson Book Company, 1981.

Language arts readings anthologies should be considered a good source of material, e.g., fairy tales, folk tales, legends, plays with a narrator.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Casey, Frank. "Sounding Board", Expressways. Toronto: Gage Publishing Ltd., 1980.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook: A Dramatic Approach to Literature. Glenview, Illinois: Scott Foresman and Co., 1982 (revised edition).

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

STORY THEATRE SEQUENCE (GRADES 3-6)

1

Miming the Character's Actions

Dramatize a narrative with a storyteller/narrator telling the story, and actors miming characters' activities.

2

Character's Actions and Dialogue

Dramatize a narrative with a storyteller/narrator telling the story, and actors miming characters' activities and saying the dialogue.

3

Enacting Characters, Set and Props

Dramatize a narrative with a storyteller/narrator telling the story while actors change roles (transform) as necessary to portray the characters as well as to become set or props to enact the story.

4

Adding Theatrical Elements

Add theatrical elements to enhance dramatization, e.g., costumes, properties, dance.

5

Narrating and Acting Out Simultaneously

Dramatize a narrative with participants both storytelling and acting out simultaneously.

6

Adapting Material

Adapt material for story theatre (teacher identifies material)

7

Identifying Literature

Students identify literature and experiences that are suitable for story theatre.

8

Critical Appreciation

Critical appreciation of work by others.

STORY THEATRE
INTEGRATOR

SAMPLE LESSON PLAN:

STORY THEATRE

DRAMATIZING FABLE: "THE LION AND THE MOUSE"

GRADES: 3-4, 5-6
TIME: One hour

OBJECTIVE: Introduce students to the convention in Story Theatre in which a narrator relates the story and actors communicate the story through mime.

BACKGROUND INFORMATION: The students have experiences in: mime, storytelling, dramatization.

Students have studied fables in language arts and prepared "Three Aesop's Fables", from the "Sounding Board - Oral Interpretation of Poetry and Short Stories" section of Chinook, Level 9, Expressways Program, Gage, as a choral speech or choric drama presentation (included after lesson).

ADVANCED PLANNING MATERIALS: The fable "The Lion and the Mouse" from Sounds of the Storyteller. Holt, Rinehart and Winston Inc. (p. 26) has been chosen.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The fable "The Lion and the Mouse" is presented to the students. (Text of fable follows lesson.)	
Warm-up		
Physical	In their own spaces, students interpret in mime the verbs from the story as the teacher calls them: "run" - "Run over the mighty beast's nose." "fell" - "Fell into a trap." "woke" - "Woke with a mighty roar."	Begin with a general action and then make it specific to the story.

CATEGORIES	STRATEGIES	TEACHER NOTES
Vocal/ Mental	Students sit in circles of four to six. They review the story by retelling it. One student begins and on teacher's signal, e.g., hand clap, that student points to another to continue.	Review story sequence and storytelling techniques.
Vocal and Physical	Students stand in a circle. They retell the story. The teller narrates and mimes a phrase. The entire group repeats the phrase and mimes the actions. Then another student adds a phrase and action. The group repeats and mirrors. They continue in this way until the story is completed.	Combining the mime and storytelling.
Preparing the Story	The teachers and class divide the story into scenes. A new scene begins when: - a character leaves - a new character enters - there is a different setting - a change of mood takes place. In "The Lion and the Mouse" each paragraph constitutes a new scene -- for a total of five.	
Dramatizing the Scenes	Students are divided into groups. Group size is determined by number of characters in the story plus a narrator. In this case, three or more per group. Students are given only from three to five minutes to prepare. Limiting time encourages them to focus on the task. The extra students in the group can visually interpret the set, e.g., the trap, the forest. Each group chooses a scene, prepares an opening tableau and practices coming to life by miming the actions as the narrator reads the text.	
Sharing	Groups share their scenes. Discuss what worked well.	
Story Enactment	Each group enacts the story by having the narrator read the entire text while the actors mime the characters' actions.	

Evaluation Teacher/ Student

Was the mime expressive, accurate and interesting?

Was the narrator clear, expressive?

Did the narrator and actors work well together?

i.e., Did the narrator pace the reading/telling so that the actors had time to complete the actions?

Did the actors act out what the narrator said?

Follow-up/ Extension

Extending Story Theatre Skills

- Narrator reads the story while actors say the dialogue. In "The Lion and the Mouse" the mouse would plead with the lion and the fable would be adapted to give the lion an answer (adaptation follows lesson).

- Each group could have more students then there are characters in the story so that members of the group represent set pieces or props. In "The Lion and the Mouse" six students in a group would allow three students to represent the forest and the trap.

Fairy Tales As Content

Students experiment with the story theatre form using Grimm's or Anderson's fairy tales.

Fable and Fairy Tales - Resources

- Language arts reading anthologies, e.g.,

  "Fables of Aesop" in People Like Me (Gage, 1972, pp. 3-17)

  "The Big Old Wolf" in Whiskers (Language Development Reading, Nelson, 1977, pp. 114-124)

  "The Bremen Town Musicians" in Treat Street (Language Development Reading, Nelson, 1977, pp. 86-94)

  "Three Billy Goats Gruff" in Leapfrog, Level 3 (Expressways, Gage, 1977, pp. 185-192)

- Fable and Fairy Tale Anthologies (School Library)

Presentation to Ever-widening Audience (Grades 5 and 6)

Students plan to present fables or fairy tales to a primary class.

Preparation:

Students talk to, read and tell stories to their potential audience in their efforts to understand them. The primary class teacher and the class reading material are consulted.

Performance Suggestions:

Time: ½ hour

Audience number: 60 students/two classes

Space: Informal, on floor with audience sitting on floor

THE LION AND THE MOUSE

Once upon a time a big lion was lying fast asleep in the deep woods when a little mouse came running by. Alas for the wee mouse! She ran right over the mighty beast's nose!

The King of the Forest woke up with a loud roar. He clapped his huge paw on the little mouse and was about to gobble her down. The tiny mouse cried pitifully: "Please don't eat me. Set me free, and some day I may be able to do you a good turn."

The mighty beast smiled at the silly thought, but he set her free. A few days later, the big lion, while hunting in the woods, fell into a trap.

He roared a terrible sound. The little mouse heard him and came running fast. She began to nibble at the stout ropes that bound the hugh beast, and in short time the King of the Forest was free.

So the big lion learned that even the littlest creatures can be true friends in time of need.

THE LION AND THE MOUSE
(Adapted for Story Theatre)

Narrator: Once upon a time a big lion was lying fast asleep in the deep woods when a little mouse came running by. Alas for the wee mouse! She ran right over the mighty beast's nose! The King of the Forest woke up with a loud roar. He clapped his huge paw on the little mouse and was about to gobble her down. The tiny mouse cried pitifully . . .

Mouse: "Please don't eat me. Set me free, and some day I may be able to do you a good turn."

Narrator: The mighty beast smiled and said

Lion: "That's a silly thought but I will set you free."

Narrator: A few days later, the big lion, while hunting in the woods, fell into a trap. He roared with a horrible sound. The little mouse came running fast. She began to nibble at the stout ropes that bound the huge beast, and in a short time the King of the Forest was free.

Mouse & Lion: *(Together)* So the big lion learned that even the littlest creatures can be true friends in time of need.

From SOUNDS OF THE STORYTELLER by Bill Martin. Reprinted with permission of Holt, Rinehart and Winston.

THREE AESOP'S FABLES

Voice division within the chorus is as follows:

Entire chorus: "All"
Light Voices: "I"
Dark Voices: "II"
One of the Light Voices: Solo I
One of the Dark Voices: Solo II

All: "Aesop's Fables"

(Pause)

"The Dog in the Manger"

(Pause)

I: One hot afternoon, a tired Dog lay down for a nap in the manger of an Ox.

II: Soon after, the Ox returned from working in the field.

Solo II: He was tired and hunry . . .

II: . . . and wanted to eat some of the hay in his manger.

I: The Dog, however, liked his soft bed of hay and did not want to give up any of it.

Solo I: He barked at the Ox . . .

I: . . . and bit at him whenever the Ox came near the manger.

II: At last, the Ox gave up trying to reach the hay and went away.

(Pause)

All: The Dog in the Manger.

Solo I: Moral: If you have something that you don't really need, it is mean and selfish not to give it to someone who can use it.

(After a pause)

Solo II: "The Fox and the Goat"

(Pause)

I: A fox

II: and a goat

All: were travelling together.

I: They became very thirsty, and wanted some water to drink.

II: Finally, they came to a well.

All: They leaned over to drink . . .

Solo I: But the well was so deep that they could not reach the water.

All: By now, their thirst had become so great that they jumped into the water.

II: After they had enough to drink,

I: the Fox began to wonder how he was going to get out of the well.

Solo I: He quickly thought of a very clever idea.
Slyly, the Fox said:

I: "Well, Mr. Goat, we have had a good drink.
But now, how do we get out of here?
Let me think . . . I know!
If you stand up against the wall I can climb up on your back.
Then I can get onto your horns and jump out of the well.
Once I'm out, I can help you."

II: "By my beard . . ."

Solo II: Answered the Goat . . .

II: " . . . that's a good plan. I could never have thought of it. I wish I had your brains."

Solo I: As soon as the Fox was safely out of the well,
he looked down and spoke to the Goat:

I: "Make the most of your brains, old fellow,
for you will need them.
You seem to have more beard than brains.
You should never have gone down into such a deep well
without knowing how to get out
I'm sorry, I can't stay with you any longer, I must be off."

(Pause)

Goodbye.

II: Moral: You should look before you leap.

All: "Belling The Cat"

Once long ago some mice and a cat lived in the same house.

I: The Mice were greatly troubled by the Cat.

II: She moved so silently that the Mice could never hear her coming.

Solo II: She sat still for so long . . .

II: . . . that the Mice could never be sure if she was waiting to pounce on them.

I: One day the Mice had a meeting to discuss their problem.

All: They all spoke at once, offering many ways for dealing with the Cat.
(Very Loudly)

II: None of the reasons seemed just right.

I: At last a young mouse said:

Solo I: "We could tie a bell around the Cat's neck. That would solve our problem. Whenever we heard the bell, we'd know the Cat was nearby."

All: "Yes! Yes! Then we'd have time to hide."
(Loudly and excitedly)

(Pause)

The Mice joyfully agreed.
This, indeed, was the perfect solution to their problem!

II: Then an Old Mouse rose . . . and asked:
(Very slowly)

All: "Who will put the bell around the Cat's neck?"

(After a pause)

All: No one spoke.

I: The Mice trembled with fear and sat in silence.

(Pause)

II: Finally the Old Mouse said:

Solo II: *(Very wisely)* "It is often easier to find solutions than to carry them out."

(Pause)

All: The moral:

(Pause)

It is often easier to say what should be done . . . than to actually do it.

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STORY THEATRE
SEPARATE SUBJECT
INTEGRATOR

SAMPLE LESSON PLANS:

STORY THEATRE

DRAMATIZING AN INDIAN TALE: "WESUKETCHUK AND THE FOX"

GRADE:	5-6
TIME:	One hour class
OBJECTIVE:	To introduce students to the convention in story theatre in which participants storytell and act out simultaneously. To increase student awareness and understanding of Native Indian culture and heritage by introducing Native folklore.
BACKGROUND INFORMATION:	The students have experiences in: mime, storytelling, dramatization. Students have been working in story theatre for several weeks sharing their efforts with each other. Students may be engaged in the study of Alberta's Native people in social studies.
ADVANCED PLANNING MATERIALS:	The Wesuketchuk Cree tales from Medicine Boy and Other Cree Tales. Calgary: Glenbow - Alberta Institute, 1979, have been identified as appropriate stories for story theatre. Students can be introduced to this Cree legendary figure by viewing an ACCESS videotape: Shadow Puppets - Indian Myths and Legends. BPN 2070-01 Wesakecha and the Flood BPN 2070-02 Why the Moose's Skin Is Loose

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CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	Students are introduced to Wesuketchuk and then the tale: "Wesuketchuk and the Fox".	
Review Story	In groups students retell the story, each student in turn contributing only one word. The order of students can be prearranged or chosen at random.	Can the story flow be maintained? Students must concentrate on listening and responding spontaneously.

CATEGORIES	STRATEGIES	TEACHER NOTES
Preparing The Text	In pairs, students practice reading the text, concentrating on developing a "narrator's" voice and the "character's" voice. The students tape record their efforts.	Vocal characterization.
Evaluation	Class listens to the recording. Discuss: - voice quality - voice characterization i.e., Was the narration distinct from the dialogue?	
Follow-up	Each pair mimes the action as the story is told. The action or blocking (where each character is and how he gets from one point to another) is set. To assist students in differentiating between narration and dialogue, have the student talk directly to the audience when narrating, and to the other character when speaking as a character. Each actor chooses one representational costume piece that identifies his character. Students share their interpretations.	
Extension	Other Wesuketchuk stories are adapted for story theatre and a half-hour program is presented to a younger grade which is also involved in Native Indian study.	

WESUKETCHUK

Wesuketchuk was a legendary figure of the Crees who possessed supernatural powers. He originated every act, both good and bad, that humanity has ever done since the beginning of creation. He said after each act that if it wasn't good, he was sorry but, it would continue to happen now and then for evermore.

He was also a friend to animals and nature. He spoke to them and addressed them all as his little brothers. He played many tricks on them and so they were wary when he approached but he nearly always outwitted them.

WESUKETCHUK AND THE FOX

Wesuketchuk was walking along the edge of a hill one day when he met Mukaysees, the fox, who seemed to be very lame. "Oh, little brother," said Wesuketchuk, "I'm so sorry for you as I see that you're lame. Is there anything I can do?"

Mukaysees tried to get as far away as he could from Wesuketchuk and said, "Oh no. Oh, no, Big Brother, there isn't a thing you can do for me. Besides I'm afraid of you; you may be planning to play a trick on me."

"My little brother, I wouldn't think of doing such a thing."

"Well," said the fox, "what do you want?"

"Do you see the smoke down there?" said Wesuketchuk, pointing to a column of smoke curling up from a clearing in the marsh.

Mukaysees nodded his head.

"I have a fire there," he continued, "with some nice fat ducks and geese roasting on it. There's enough for both of us, but first I want to race to see which of us is the fastest runner."

"But how can I run with my sore leg?"

"That's easy. I'll tie a stone to my leg so we'll both be lame."

Mukaysees watched Wesuketchuk tie a stone to his leg and then they both started off. The fox was soon far behind but as soon as Wesuketchuk was out of sight, he made straight for the smoke area, for he wasn't lame at all. When he arrived at the fire, he saw the feet of a duck sticking out of the embers, so he took the bird and ate it all up. Next he pulled out a goose and one by one he found the birds so nicely roasted

WESUKETCHUK AND THE FOX (cont'd)

and delicious that he kept on eating until they were all gone. Then he said to himself, "I'll stick all the legs back into the coals and my big brother will think I haven't been here yet." He knew that Wesuketchuk would be very angry, so he ran away as fast as he could.

Finally Wesuketchuk arrived tired, hot and hungry. "I'll rest," he said, "and I'll start eating. When my little brother Mukaysees arrives, I'll give him only what is left."

After a while, he went to the fireplace and pulled out the first pair of feet. Then he pulled on another, and another. Only the feet were there; all the meat was gone. Right away, Wesuketchuk knew that Mukaysees had tricked him, that the fox couldn't have been lame or he would never have arrived at the fire so quickly. Angrily he set out to locate his little brother and he hadn't gone very far before he found him fast asleep. The fox was so gorged with food that he had lain down to rest and had fallen asleep.

At first, Wesuketchuk was going to kill him with a stick but on second thought he decided that this would spoil his pelt and he wanted to use it to make some clothing for himself. Instead, he built a fire all around the fox, thinking to trap him and smoke him out of his nest. When the smoke was thick, he called out to Mukaysees, "This will teach you to eat up all my ducks and geese!" In the meantime Mukaysees awoke and quickly leaped over the flames without Wesuketchuk capturing him. In doing so, his fur was turned red by the flames. Wesuketchuk was tired of chasing the fox, so he said, "From now on you will always be hunted by man for your pelt."

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WESUKETCHUK AND THE FOX

Adapted for Story Theatre

Cast: Wesuketchuk
Fox (Mukaysees)

Wesuketchuk: Wesuketchuk was walking along the edge of a hill one day when he met Mukaysees, the fox, who seemed to be very lame. "Oh, Little Brother, I am so sorry for you as I see you're lame. Is there anything I can do?"

Mukaysees: Mukaysees tried to get as far away as he could from Wesuketchuk, "Oh no. Oh no, Big Brother, there isn't a thing you can do for me. Besides I'm afraid of you; you may be planning to play a trick on me."

Wesuketchuk: "My little brother, I wouldn't think of doing such a thing."

Mukaysees: "Well, what do you want?"

Wesuketchuk: "Do you see the smoke down there?" pointing to a column of smoke curling up from a clearing in the marsh.

Mukaysees: Mukaysees nodded his head.

Wesuketchuk: "I have a fire there, with some nice fat ducks and geese roasting on it. There's enough for both of us, but first I want to race to see which of us is the fastest runner."

Mukaysees: "But how can I run with my sore leg?"

Wesuketchuk: "That's easy. I'll tie a stone to my leg so we'll both be lame."

Mukaysees: Mukaysees watched Wesuketchuk tie a stone to his leg.

Wesuketchuk/
Mukaysees: Then they both started off.

Mukaysees: The fox was soon far behind but as soon as Wesuketchuk was out of sight, he made straight for the smoke area, for he wasn't lame at all. When he arrived at the fire, he saw the feet of a duck sticking out of the embers, so he took the bird and ate it all up. Next he pulled out a goose and one by one he found the birds so nicely roasted and delicious that he kept on eating until they were all gone. Then he said to himself, "I'll stick all

WESUKETCHUK AND THE FOX (cont'd)

the legs back into the coals and my big brother will think I haven't been here yet." He knew that Wesuketchuk would be very angry, so he ran away as fast as he could.

Wesuketchuk: Finally Wesuketchuk arrived tired, hot and hungry. "I'll rest, and I'll start eating. When my littler brother Mukaysees arrives, I'll give him only what is left." After a while, he went to the fireplace and pulled out the first pair of legs. Then he pulled on another, and another. Only the feet were there; all the meat was gone. Right away, Wesuketchuk knew that Mukaysees had tricked him, that the fox couldn't have been lame or he would never have arrived at the fire so quickly. Angrily he set out to locate his little brother and he hadn't gone very far before he found him fast asleep.

Mukaysees: The fox was so gorged with food that he had lain down to rest and had fallen asleep.

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Mukaysees: In the meantime, Mukaysees awoke and quickly leaped over the flames without Wesuketchuk capturing him. In doing so, his fur was turned red by the flames.

Wesuketchuk: Wesuketchuk was tired of chasing the fox, so he said, "From now on you will always be hunted by man for your pelt."

EVALUATION

Vocal

Does the student:

- use the voice as an effective instrument?

Interpretive

Does the student:

- interpret literature expressively?
- distinguish between narrative and dialogue?

Storytelling

Does the student:

- employ storytelling techniques for presentations and delivery as a narrator or actor/narrator?

Dramatization

Does the student:

- communicate the story through gesture and movement?
- develop distinguishable characterizations?

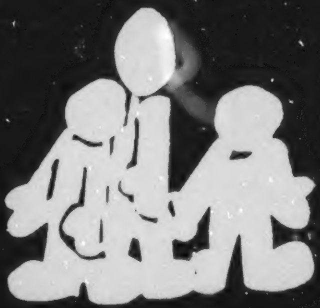
Story Theatre

Does the student:

- contribute to the total by fulfilling individual responsibilities as a narrator? as an actor? as a narrator/actor?
- select literature appropriate to this form?
- adapt literature to story theatre format?
- perform with enthusiasm and confidence?
- contribute to the group purpose by offering suggestions and responding positively to the suggestions of others?

**Please refer to Storytelling, Dramatization and Readers' Theatre evaluations to compile a more comprehensive evaluation.*

PLAYMAKING



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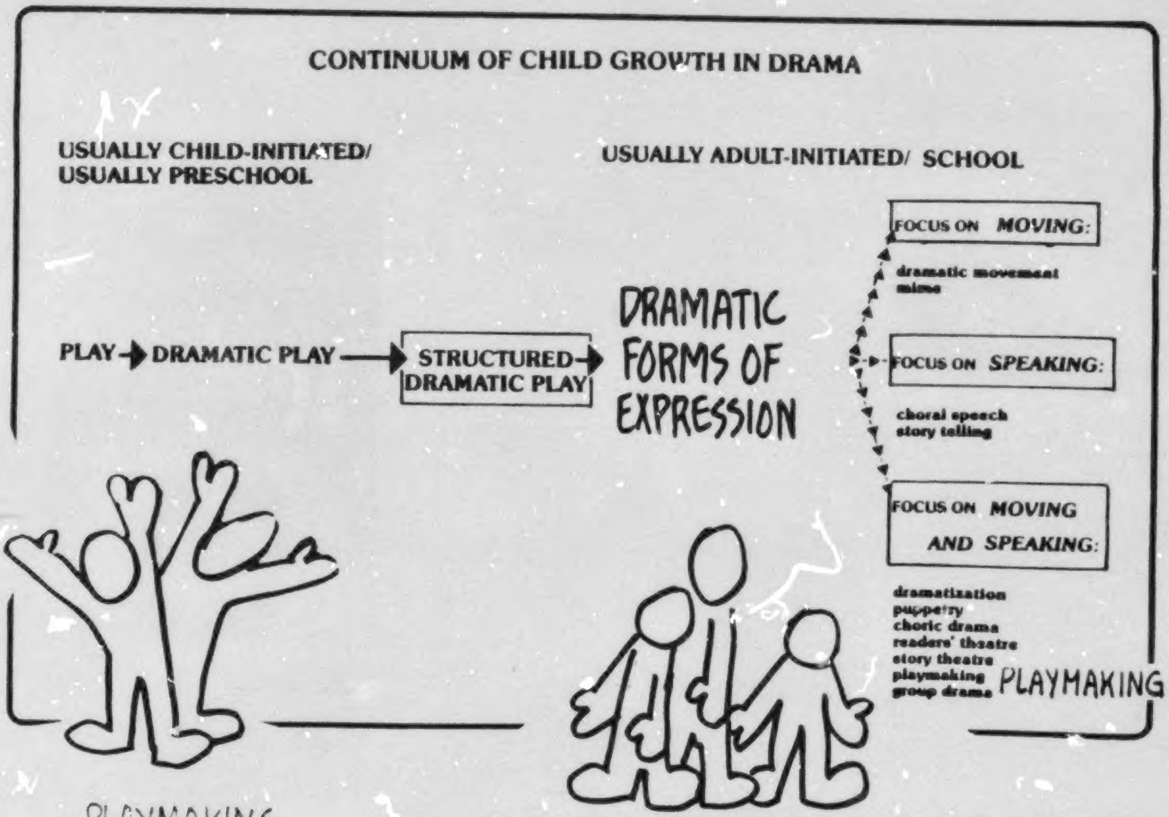
CONTINUUM OF CHILD GROWTH IN DRAMA
USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL
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FOCUS ON MOVING:
dramatic movement
mime
FOCUS ON SPEAKING:
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story telling
FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
group drama
PLAYMAKING

PLAYMAKING

is an activity in which a dramatic story is originated, shaped and communicated by the students stimulated by a variety of sources.

SKILLS

GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● utilize skills as outlined in dramatization			--------▸
● develop the ability to originate a dramatic story:			
- respond to a need to develop a dramatic story to meet a given situation			--------▸

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL; THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

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SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- use dramatization skills to develop the expression			-------▸
● develop the ability to shape the dramatic story:			
- organize events			-------▸
- develop dialogue appropriate to the situation			-------▸
- develop awareness of mood and atmosphere			-------▸
- learn to control mood and atmosphere			-------▸
- appreciate the art of structuring a play			-------▸
● develop the ability to communicate the story:			
- refine communication skills in voice, movement and gesture			-------▸
- be aware of and use such theatrical elements as movement/stillness, light/dark, sound/silence			-------▸
- appreciate the use of these theatrical elements in communicating a play			-------▸
● appreciate playmaking by others, i.e., other students or professionals	--------	--------	-------▸
● use the art of playmaking to express ideas and content from other subject areas, e.g., history, literature, feelings			-------▸

PLANNING FOR PLAYMAKING

In *PLAYMAKING*, students act out and form their own play.

Playmaking is built on the following dramatic forms of expression:

- dramatic movement or mime;
- choral speech or storytelling; and
- dramatization.

Improvising in the playmaking sequence is concerned with exploration of creative possibilities arising from the need for a dramatic story. Students must call upon skills they have learned in structured dramatic play, movement or mime, choral speech or storytelling, and improvisational aspects of dramatization.

Shaping deals with forming all these improvised episodes into a dramatic story. Students will recall shaping a story in their storytelling experiences and will remember what qualities are necessary for an effective dramatization.

Refining is a distillation of all that the students have learned in terms of using drama as a tool of communication. Here is a possibility for students to extend their learning to include theatre elements.

Note: If the teaching objective is to follow an already existing story, look to dramatization as the appropriate dramatic form of expression for exploration.

If the emphases is on teaching the structure of a good story, turn to storytelling.

Playmaking is the dramatic form of expression which allows the student to originate, shape and communicate a dramatic story.

References:

Barter, Nicholas. Playing with Plays. London: Macdonald Educational Ltd., 1979.

Nobleman, Roberta. Mime and Mask. Rowayton, Connecticut: New Plays Books, 1979.

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977.

Stewig, John Warren. Informal Drama in the Elementary Language Arts Program. New York: Teachers College, 1983. (Chapter 5: "A Suggested Sequence of Creative Drama", pp. 112-155)

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

PLAYMAKING SEQUENCE

IMPROVISING	1. Decide on situation.	2. Choose initial cast of characters.	3. Determine initial setting.
	4. Explore possible episodes.		
SHAPING	5. Select episodes.	6. a) Determine cast. b) Sequence episodes.	7. Reflect on development of play.
REFINING	8. Refine communication skills.	9. Analyze play's theatrical elements.	10. Presentation.

PLAYMAKING SEQUENCE (IMPROVISING)

1. DECIDE ON SITUATION

Two possible beginnings:

Theme - something that has dramatic potential, e.g., the language arts theme - "the unexplained".

Concrete Stimulus

- newspaper clipping
- poem, play, story
- record
- pictures
- photographs
- video, cinema, film
- song
- object

All are used to help shape the students' own ideas. They should end this exploration with the statement "We have decided to explore . . ."

2. CHOOSE INITIAL CAST OF CHARACTERS.

- whole group brainstorm
- students decide on cast
- history for each character:

  Who is this person?

  Who else does he/she know in the cast?
- What initial problem will this cast be dealing with?

3. DETERMINE INITIAL SETTING.

Given #1, cast and initial problem, where would it make sense to have the cast?

4. EXPLORE POSSIBLE EPISODES.

- brainstorm (record ideas)
- students divide up into smaller groups to improvise each episode
- add any further episodes arising from these first improvisations
- students try working through different episodes until they are satisfied that serious possibilities have been exhausted

PLAYMAKING SEQUENCE (SHAPING)

5 SELECT EPISODES

- look at total list of improvised episodes
- make selection based on:
  - ·stated objective (from #1)
  - ·student interest
  - ·qualities of a dramatic story (learned from dramatization and storytelling)
  - ·group consensus

6 A. DETERMINE CAST

Two ways:

- set cast - student chosen, teacher chosen
- variable cast - each episode has its own cast, therefore, the same character will be played by many students (designated character by hat or some other simple prop)

B. SEQUENCE EPISODES

- sequence for most effective dramatic impact
- other possibilities in addition to linear sequence
  - ·flashback
  - ·memory sequence

7 REFLECT ON DEVELOPMENT OF PLAY.

- share entire set of improvised episodes
- review each episode in terms of its dramatic shape
- review entire play:
  - ·determine final episode selection and sequence
  - ·dramatic shape of play
  - ·quality of dialogue
  - ·mood, atmosphere
- at this point, play may be taken into written form:
  - ·transcribed by students from tapes of their improvs
  - ·written by small groups of students

PLAYMAKING SEQUENCE (REFINING)

8. REFINE COMMUNICATION SKILLS

Voice: review voice qualities outlined in choral speech or storytelling

Movement: go back to review movement skills

Gesture: review appropriate mime skills, e.g., character mime

9. ANALYZE PLAY'S THEATRICAL ELEMENTS

How may the students use the following elements effectively?

- dark/light
- movement/stillness
- sound/silence

Determine technical embellishments, e.g.,

- costumes
- lights
- set
- props

Decisions will be made depending on personnel (students wishing to take responsibility for different aspects) and available resources (space, money, lights in school).

10. PRESENTATION

Rehearsals: maintain energy and enthusiasm by adding challenges, videotaping, and setting deadlines. Do not overwork.

Rehearsal time guideline: ½ hour rehearsal for one minute of performance.

Audience: may be just to one other interested class, homeroom teacher.

Publicity: students may like to learn about publicity

- poster making
- writing announcements and invitations.

Evaluation of presentation: critique presentation in a variety of ways, e.g., audience feedback.

Personal reflection: students may have been keeping a journal of their playmaking experiences, which could be used as part of a final written project.

GLOSSARY

Cast

Those people who are chosen to act out the characters in the play.

Character

Person portrayed in the play.

Dramatic story

A story that has an interesting beginning, known conflict, plot development, climax, conclusion.

Episode

A series of actions.

Flashback

Episodes or memories from the past.

Improvised episode

An entire series of actions acted out spontaneously.

Improvising

Spontaneously thinking and acting through a set of circumstances.

Memory sequence

A series of remembrances.

Refining

Polishing the presentation of the play.

Set cast

Each character in the play is played by only one actor.

Setting

Where the action of [illegible] play takes place.

Shaping

Forming a dramatic story.

Situation

Set of circumstances which provides the origin of the play.

Tableau

". . . is a living representation of a picture or scene formed by one person or a group posing silently and motionlessly."

Barton, Robert, David Booth, Agnes Buckles, William Moore. Nobody in the Cast. Don Mills: Academic Press Canada Limited, 1969.

Theatre Elements

Specific ideas borrowed from the theatre: light/dark, stillness/movement, sound/silence.

Variable Cast

Each episode has its own cast; characters distinguished by simple props or costumes.

SAMPLE LESSON PLAN:

PLAYMAKING: DETERMINING CHARACTERS FOR THE PLAY - THE WILD WEST

GRADE:	5-6
TIME:	One hour lesson of a 1-2 month project
OBJECTIVE:	To determine the cast of characters for the play. To begin to build characterizations.
BACKGROUND INFORMATION:	Class is familiar with structured dramatic play, dramatization, storytelling and mime. They have already determined the situation . . . "We have decided to explore the wild west and its effects on Native people."
ADVANCED PLANNING MATERIALS:	Pictures of people (e.g., Impact I and II picture series by Frank Plimmer, Macmillan)

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	- Review progress made in first class emphasizing the decision made, and students' goal statement	Display statement.
Skill Developing Activities	- Class asked to choose from a selection of ten pictures of different people to determine the initial cast of the play. - After some discussion and defence of choices, class votes on five pictures.	Teacher may want to establish criteria for choice before showing pictures.
	- Class makes up histories for each character, using their storytelling skills.	Teacher used sentence-at-a-time, recording ideas on large paper for future reference.
	- Class decides on nature of relationships among characters before the beginning of the play.	Teacher represents this by drawing a diagram of all the interconnections.

CATEGORIES	STRATEGIES	TEACHER NOTES
	- Working from previous discussion and with the aid of the diagram, students form a tableau demonstrating the relationship among the characters before the play begins.	
Culminating Activities	- Share tableaux. - Students reflect on similarities and what caused different interpretations of the relationships.	Teacher may revise diagram as the result of this work.

EVALUATION TEACHER/ STUDENT	Student - started to view characters in three-dimension - determined relationships among characters Teacher - kept the focus of the class on life of the characters BEFORE the play
FOLLOW-UP	Note: This is the second lesson of a class project. The students are at the second step in IMPROVISING of the *PLAYMAKING SEQUENCE*. The class must now determine the central problem of their play.

SAMPLE LESSON PLAN:

PLAYMAKING: SHAPING EACH EPISODE - THE WILD WEST

GRADE:	5-6
TIME:	One hour lesson of a 1-2 month project
OBJECTIVE:	To start developing dialogue appropriate to the situation. To give each episode a dramatic shape.
BACKGROUND INFORMATION:	Class has improvised all possible episodes in mime, selected and sequenced the best episodes, and chosen a variable cast. They are now ready to look at the dramatic potential of each episode.
ADVANCED PLANNING MATERIALS:	No materials are necessary except a record of selected episodes.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	- Class reads through list of episodes and decides to stay with the sequence determined in the last lesson.	Teacher has episodes recorded on blackboard.
Skill Developing Activities	- The originators of each episode discuss the possibilities of letting another group work with their scene.	
	- The class decides to swap episodes (with a variable cast, the same number of characters appear in each episode).	
	- The teacher introduces "punch line" concept to the class.	An explanatory sentence or phrase spoken at the most exciting point of the episode.
	- Groups re-enact their episode in mime, except for the "punch line".	

EVALUATION STUDENT/ TEACHER

Student

- are trying to forge meaningful dialogue
- use storytelling skills to evaluate dramatic qualities of improvisations.

Teacher

- keeps play alive for students by introducing speech in a specific way.

FOLLOW-UP

Note:

The students are at the beginning of the seventh step (shaping) of the *PLAYMAKING SEQUENCE".

- try episodes with beginning and ending lines
- tape record dialogue as it evolves
- look at shape of whole play (which episode contains climax?)

SAMPLE LESSON PLAN:

PLAYMAKING: REFINING THE PLAY - THE WILD WEST

GRADE:	5-6
TIME:	One hour lesson of a 1-2 month project.
OBJECTIVE:	To determine what theatre elements can be used to link each episode.
BACKGROUND INFORMATION:	Class has now refined each episode. A decision is made to show play to another class.
ADVANCED PLANNING MATERIALS:	Each student has a copy of a synopsis and of each episode.

CATEGORIES	STRATEGIES	TEACHER NOTES
Information	- Class reviews sequence of episodes.	
Skill Developing Activities	- Class brainstorms ideas for linking each episode.	Teacher or student records ideas on blackboard.
	- A decision is made to try the following ideas: ·slow motion movement ·tableau to tableau ·narration ·music (country music and Cree chants) ·lighting (turning out the classroom lights) ·a different idea is used to bridge each episode ·all class participates in this process	Teacher encourages students to critique their own efforts.
Culminating Activities	- Class discusses best possibilities and decides which ideas worked the best in terms of the whole play.	Teacher records all decisions.

EVALUATION TEACHER/ STUDENT

Student

Students become more aware of the total impression they are trying to create with their play.

Teacher

Uses expertise to guide students' work and to keep them focused on the structure of the whole play.

FOLLOW-UP

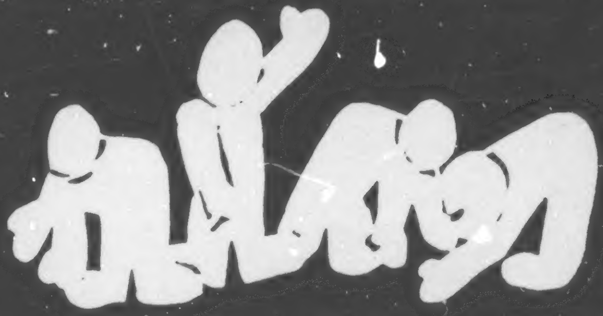
Note:

The students are at the ninth step (REFINING) of the *PLAYMAKING SEQUENCE*.

Groups decide which theatrical elements are most important for their episodes. (e.g., A group decides that the Indian spirit episode should have stillness and mostly darkness to be really effective.)

View episodes again using these theatrical elements (with available facilities) and the bridging ideas.

GROUP DRAMA



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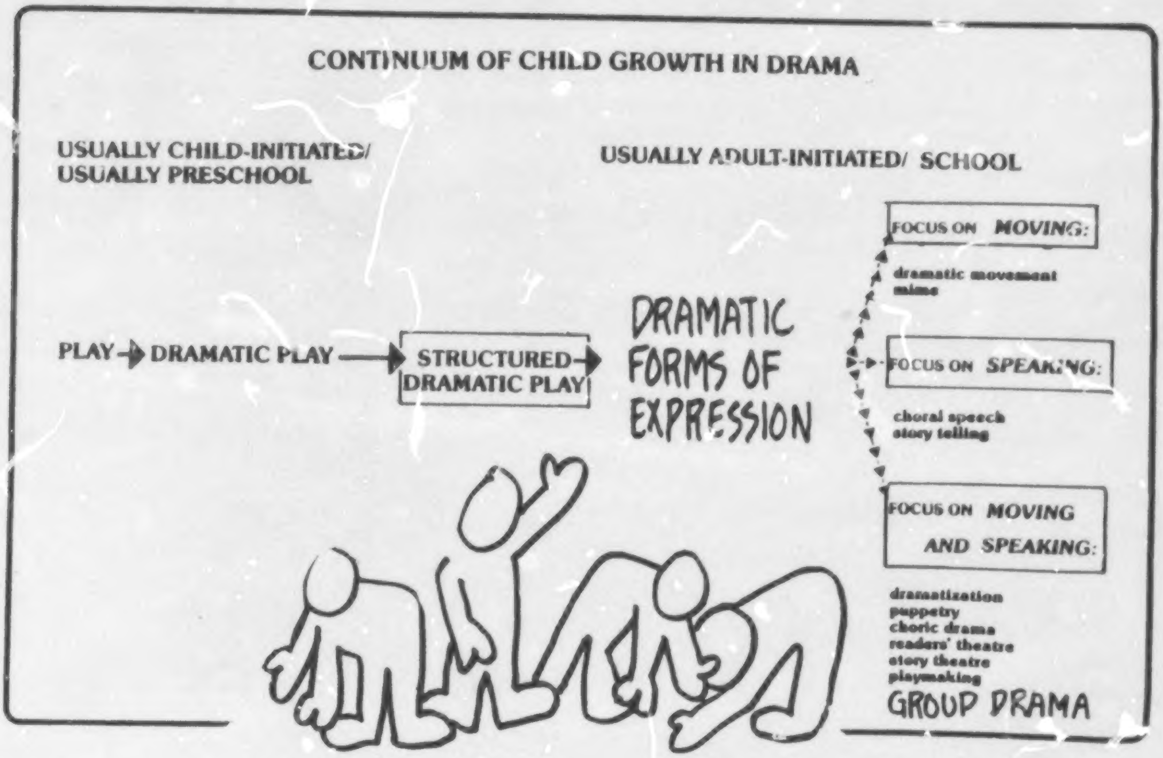
CONTINUUM OF CHILD GROWTH IN DRAMA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FOCUS ON MOVING AND SPEAKING:
dramatization
puppetry
choric drama
readers' theatre
story theatre
playmaking
GROUP DRAMA

GROUP DRAMA

is an activity in which the teacher guides the class in decision-making through cooperative building of a drama using role. The emphasis is on creating the drama from the inside for understanding, more than for presentation.

SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
● develop ability to make decisions in a group:			
- accept self as part of a group	---------------------------→		
- listen to ideas of another	---------------------------→		

THE ELEMENTARY DRAMA PROGRAM IS DEVELOPMENTAL: THEREFORE, AN APPROPRIATE CONTINUUM FOR STRUCTURED DRAMATIC PLAY AND THE DRAMATIC FORMS OF EXPRESSION WOULD BE THE INTRODUCTION OF A SKILL, THE APPLICATION OF THE SKILL, THE REVIEW AND REINFORCEMENT OF THE SKILL AND THE REFINEMENT OF THE SKILL.

REMEMBER ALSO THAT THE OPTIONAL NATURE OF THE PROGRAM MEANS THAT STUDENTS MAY BEGIN THEIR EXPERIENCES IN DRAMA AT ANY GRADE LEVEL. IT IS RECOMMENDED, THEREFORE, THAT STUDENTS, REGARDLESS OF THEIR STARTING POINTS, NEED THE OPPORTUNITY TO PROCEED THROUGH ALL THE STEPS OF A DEVELOPMENTAL CONTINUUM.

BEST COPY AVAILABLE

SKILLS GRADES

THE CHILD SHOULD:	1 - 2	3 - 4	5 - 6
- offer own ideas	--------	--------	-------→
- become aware of and accept the group purpose	--------	--------	-------→
● cooperatively build a drama:			
- to send both verbal and nonverbal signals to others	--------	--------	-------→
- to receive and respond to verbal and nonverbal signals	--------	--------	-------→
- solve problems	--------	--------	-------→
- recognize and use group space	--------	--------	-------→
- become aware of and use tensions/conflicts	--------	--------	-------→
- appreciate the shared creation of a drama	--------	--------	-------→
● draw freely on and expand knowledge in other subject areas through decision-making and cooperative building of drama	--------	--------	-------→

PLANNING FOR GROUP DRAMA

Pre-requisite

Structured Dramatic Play

Note:

Because of the difficulty of the process and the high risk for the teacher in planning and execution of this form of expression, we recommended the prior experience in other dramatic forms of expression such as:

Dramatic Movement	(Grades 1-6)
Storytelling	(Grades 1-6)
Dramatization	(Grades 1-6)
Playmaking	(Grades 3-6)

These previous experiences may better prepare both teacher and student for successful experiences in *GROUP DRAMA*.

References:

O'Neill, Cecily, Alan Lambert, Rosemary Linnell and Janet Warr-Wood, Drama Guidelines. London: Heinemann Educational Books, 1976.

Tarlington, Carole and Patrick Verriour. Off-Stage: Elementary Education Through Drama. Don Mills: Oxford University Press, 1983.

GROUP DRAMA SEQUENCE

STEP 1

PLAN
TEACHER

CHOOSE OBJECTIVES

- student/teacher needs, abilities
- resources, themes/content/topic
- motivation/ways in

FOCUS
CHILD

STUDENTS ARE "HOOKED" ON A TOPIC.

Motivated by their studies in social studies, students decide to create their pioneer village.

STEP 2

BUILD BELIEF
TEACHER

CHOOSE TEACHER STRATEGIES TO ELICIT COMMITMENT FROM STUDENT

- questioning
- depiction/artifacts
- rhythmic activity
- imaging
- determine a role for self

COMMIT SELF TO THE DRAMA
CHILD

STUDENTS ACCEPT THE "AS IF". Believing in the NOW moment of the drama, the students verbally or physically respond in role.

Students act out the daily tasks of the pioneer.

STEP 3

EMPOWER
TEACHER

CHOOSE METHODS TO INVOLVE STUDENTS IN DECISION-MAKING

- present alternatives for student choice
- recognize the moment(s) for student in-put (with practice)
- accept and incorporate the student ideas where possible
- confer "Mantle of the Expert" by giving students opportunities to further investigate the role/topic

ASSUME RESPONSIBILITY
CHILD

STUDENTS TAKE THE INITIATIVE IN PLANNING THE NEXT STEP OF THE DRAMA. Accepting the power conferred by the leader, the students offer ideas and reinforce personal and group beliefs.

Students speak in role as they complete their pioneer tasks, setting up homes and shops (occupations) within the village.

STEP 4

UTILIZE OR CREATE THE TENSION/CONFLICT
TEACHER

RECOGNIZE THE POTENTIAL FOR TENSION WITHIN THE DRAMA OR CREATE A CONFLICT SITUATION TO DEEPEN THE BELIEF

- conflicting priorities or contrast
- time and space restrictions
- secrecy, mystery, surprises

ACCEPT CHALLENGE
CHILD

STUDENTS RESPOND TO THE TENSION BY DEEPENING BELIEF WHILE WORKING ON THE PROBLEM. Energized by the conflict, students search individually and collectively for ways and means to resolve the issue.

Students confront the representative of another village (the teacher in role) who lays claim to the only water source in the area.

STEP 5

LEAD ARTICULATION/REFLECTION
TEACHER

RECOGNIZE THE MOMENTS (PLANNED OR SPONTANEOUS) TO ARTICULATE THE DRAMA IN SPOKEN OR WRITTEN WORD OR ART FORM AND/OR TO REFLECT ON ITS MEANING TO THE TOPIC OR SELF.

- beginning of the drama as a planning strategy
- end of class as a summary
- during drama as a planning tool
- during drama as a method of bringing to consciousness feelings and reactions

GAIN INSIGHT
CHILD

STUDENTS SHARE IDEAS AND EXPERIENCES.
This may lead to understanding as connections to self and others are explored. Needing the opportunity to articulate the response to the drama activity, the student expresses feelings and experiences.

Students keep a personal logbook of the trials and tribulations of living in a pioneer village. This will become a family document to be handed down from generation to generation.

GLOSSARY

Action

Both internal (thinking, feeling) and external (speaking, doing).

Authenticity

Truthfulness within the context of the drama.

Belief

To accept as true that which is represented as reality; to accept the "as if".

Commitment

Level of involvement. Attraction --▶ interest --▶ attention --▶ concern.

Consolidation

Reinforcing and building on students' learning and belief level.

Context

The particular situation or topic that is explored.

Depiction

To represent or portray in a variety of modes, e.g., words spoken or written, pictures, movements, sounds.

Empower

Enabling students to share the decision-making authority of the teacher.

Focus

The attention or concentration one gives to the action of the drama.

Frame

The technique which the teacher uses to place children within the context of the drama, e.g., "Hail, Roman Citizens" or the placing of a treasure box in the centre of the circle.

Imaging

Picture making in the mind.

Mantle of the Expert

Placing upon the students the responsibility to grow in knowledge.

Reflection

An activity to deepen understanding of action.
To look back upon the experience in or out of role.

Ritual

Repeated actions which take on meaning in a cultural situation.

Role

See "Structured Dramatic Play" (page 49).

Rhythmic Action/Play/Activity

Physicalizing some task in role which may lead to a pattern accepted by the group as meaningful or symbolic in the drama.

Task

Activity appropriate to the role which involves students physically.

Teacher-in-role

Teacher becomes a part of the group drama by taking on a role. These roles may be major, minor, or facilitator of another leader. Teacher role changes within the drama to further the plot or tension.

Tension

A device that foreshadows consequences of student's actions. The student is thrown into imbalance or inequilibrium by meeting opposition between individuals or groups.

Theme

The subject to be explored in a fictitious situation; the meaning which is the undergirding of that subject.

SAMPLE LESSON PLAN:

GROUP DRAMA

ZOOKEEPERS

GRADE: Two
TIME: One hour

OBJECTIVE: To encourage caring, to stimulate problem-solving, to increase knowledge of zoo animals.

BACKGROUND INFORMATION: The drama resource teacher has not worked with the class before. The classroom teacher established the theme.

ADVANCED PLANNING MATERIALS: The teacher made a chart of keys on a large sheet of bristol board, plus a sign-in, sign-out sheet, and paper booklets. Felt pens, a table and chairs are also set up before the class goes to the drama room.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction of Teacher-In-Role	Teacher stands by large chart showing thirty drawn keys. The teacher tells them about how she can change into another person.	
Students hooked	Today, if she puts on her hat, she's the zoo-keeper. "Can you help me? I'm short-staffed. And the animals need care." Children respond by wanting to feed and water the animals. The zookeeper signs out "keys" to children who decide which animal they can care for.	The key giving and signing out become a ritual.
Building belief	Children mime the tasks of feeding, watering, cleaning. Zookeeper goes to each cage, checking progress, asking questions. A "coffee break" is called for, after cages are safely locked and keys pocketed.	Rhythmic activity
Reflection Within the Drama	Zookeeper gets responses on problems. Zookeeper thinks aloud that it would be nice to have a team of researchers to really look at some of the problems.	This was an opportunity to evaluate children's commitment.

CATEGORIES	STRATEGIES	TEACHER NOTES
Empower - "Mantle of the Expert"	Children agree to act as researchers. Teacher distributes paper booklets and felt pens.	Once researchers, children seem to have a sense of purpose and responsibility.
Build belief through writing	Teams now go back to sort out problems and write solutions.	
Utilize a tension	Zookeeper calls for a final meeting. Researchers turn in keys. A surprise visitor, a member of the zoo board (classroom teacher) is there to hear and comment on their reports.	A surprise - the visitor role helped to focus student ideas.
Students assume responsibility	Each team presents their findings.	
Reflection and Sharing	There is some discussion on the sensibility of each report. Class ends.	

EVALUATION TEACHER/ STUDENT

Student

- became intensely involved in the various problems of the animals
- for the most part were able to share
- started to select appropriate language and gesture

Teacher

- must now structure drama to get at caring aspect of the objectives
- can utilize aspects of research role for caring and problem-solving

FOLLOW-UP

Note: This is a first class in what could be a unit of work. Students are already at the 3. Shares task segment of GROUP DRAMA sequence.

Classroom teacher did extend this class. Researchers dealt with different kinds of problems of zoo animals.

Other possible extensions:

- start a zoo library beginning with researchers' reports on zoo animals
- as member of the zoo board, classroom teacher may make additional demands on researchers, depending on the learning objectives
- a field trip to the zoo, still as researchers, collecting specific data on their animals
- researchers having to set up their own brand new zoo: choice of animals, cages, personnel, operations, care and feeding of animals . . .

SAMPLE LESSON PLAN:

GROUP DRAMA

PIONEERS

GRADE: 3-4
TIME: One hour

OBJECTIVE: To bring an aspect of the social studies curriculum to life.

BACKGROUND INFORMATION: The teacher wishes to teach social studies using drama. The teacher has already taught drama to the class on two previous occasions.

ADVANCED PLANNING MATERIALS: Some strategies planned, calculated to harness the energies of an active group of students. Research into pioneer villages.

CATEGORIES	STRATEGIES	TEACHER NOTES
Introduction	The class has been studying pioneers. The teacher asks them to brainstorm all the important things they know about pioneers. Suggestions are written on the blackboard.	Objectives have been chosen.
Initial Commitment - through a group discussion	Students decide on play location - a pioneer village. Some students choose partners to work with, others work alone. The class then finds space in which they will 'live' in the pioneer village.	A preference was clearly stated for working alone - it was respected.
Build Belief	Once individual spaces are established, the teacher gets class to close eyes. The teacher talks them through a picture of their environment, using the words and phrases already given to her by the students.	Imaging.
Build Belief	The students gradually get up and start their daily tasks. Each group mimes activities that they think a pioneer might do in a pioneer village. After a time the teacher calls "freeze".	Rhythmic activity.

CATEGORIES	STRATEGIES	TEACHER NOTES
Sharing	One group is activated by a pre-arranged signal (tap on shoulder). The rest of the class listens and watches this particular group go about their pioneer tasks. This process of listening in on a group is carried out several times.	Within the frame of the drama.
Reflection	The teacher then stops the action and all gather round. The class discusses how authentic were the tasks portrayed.	The focus is on authenticity and on how performed.
Reinforcement	Art paper and felt pens are brought out. Students draw themselves as pioneers performing the tasks they did. Another student writes a description, using authentic words. The class ends before the drawing is completed.	The artworks reinforce learning and establish detail.

EVALUATION TEACHER/ STUDENT

Student

- stopped talking about pioneers as "boring"
- showed real interest in the eavesdropping section of the lesson
- was anxious to express his/her ideas
- demonstrated an interest in further research of the topic

Teacher

- made an inroad on the lesson objective
- spent most of the lesson attracting students to the subject
- must try for more commitment from the students

FOLLOW-UP

NOTE: Class is at the very beginning of GROUP DRAMA SEQUENCE, Step 1. Students are hooked on a topic.

WHAT ACTUALLY HAPPENED:

- teacher took students back to a time before the pioneers arrived
  - Who were they anyway?
  - Where did they come from?
  - Why were they leaving?
- further commitments were made as students made decisions
  - students decided to be a group of pioneers travelling to the prairies from England
  - two lessons were spent on preparing for the journey (they divided themselves into family/business groups)

GROUP DRAMA INTEGRATOR

SAMPLE LESSON PLAN:

OUR COUNTRY

GRADE: 5-6
TIME: One hour
OBJECTIVE: To enable students to consider the implications of the development of our natural resources.
BACKGROUND INFORMATION: The students had never met the teacher before, but knew they were going to be doing drama.
ADVANCED PLANNING MATERIALS: The teacher painted a large landscape and displayed it in a prominent place in the room.

Categories	STRATEGIES	TEACHER NOTES
Planned "Hook"	Students gather around the teacher who is standing by a painted picture pinned up on the bulletin board. The picture shows a country with mountains, a lake, rivers, forest and some dark patches on the mountains that could be caves.	Picture was "way in" and was purposely ambiguous.
Focus	The teacher brings the students into a discussion about "drama eyes". Students begin to offer suggestions on possible implications of objects worn by the teacher (necklace, ring). After this brainstorming session, the teacher reiterates the power of seeing more than what is there and steps up to the picture.	Questioning by teacher.
Initial commitment - Empower - students asked for input	Teacher introduces drama as something students will make as they go along. First thing they must consider is a name for their country. All suggestions are recorded on the blackboard. After discussion and a vote a name is chosen -- Golan.	Using the blackboard consolidates students' contributions.
Creating a problem	Teacher, as government bureaucrat, assumes official stance and welcomes class to meeting of concerned Golan citizens. The problem is that Golan is being offered a large sum of money by a developer. What restrictions should be placed on the	A clipboard was used to signify the teacher-in-role as beaurocrat.

CATEGORIES	STRATEGIES	TEACHER NOTES
	development of Golan? In role, the teacher encourages students to record all ideas and thoughts, so that the recommendations may be brought back to the government.	
Students accept challenge	Students break up into committees. Ensuing discussion is intense, with reference to the map and consultations among other groups. Some focus on tourist facilities, others on preserving Golan's heritage (sacred caves).	The students took quickly to role as Golanians. (The teacher-in-role checks periodically on their committee work progress.)
Increasing tension by placing time restriction	The teacher makes a surprise announcement -- the developer plans to make a visit in a few minutes. It is crucial that each committee have a spokesperson. Students are excited and assemble chairs to form an official meeting room. A chairperson is selected and speakers take their places.	Students structure a very formal meeting and are unanimous in their choice of chairperson.
Students accept challenge	The developer (classroom teacher) enters. The chairperson formally greets the visitor. The meeting begins. A speaker addresses entire meeting from a podium. The student speaks from the prepared notes containing the committee's recommendations. The developer critically questions the spokesperson. This line of questioning continues with each speaker until the developer is really challenging the students' statements.	Students were not expecting their own teacher to be in role. Once the meeting started, the role was accepted and students looked for ways to resolve the issue.
Leading articulation/ reflection	The teacher steps out of role as beaurocrat and asks if it would be possible to make up another drama arising from the meeting. Students have many ideas.	The teacher has not planned an ending. It seems that there is potential for more drama.

EVALUATION STUDENT/ TEACHER

Student

- entered into the drama with enthusiasm
- worked co-operatively in small groups and in the large group
- showed concern for the fate of their "country".
- demonstrated a willingness to extend the drama

Teacher

- allowed students to assume responsibility, especially in setting up their meeting with the developer
- left the class open-ended, thus enabling the drama to grow

POSSIBLE EXTENSIONS

(Depending on learning objectives.)

- work from students' ideas
- type up each committee's report and compile these
- teacher-in-role as native Golanian challenges the committees
- students-in-role dramatize any of the recommendations they have made, e.g., building water slide on native land

CHAPTER FIVE

EVALUATION

GENERAL EVALUATION

WHY

IN ORDER:

1. To assess child's growth in:
   - personal and interpersonal skills;
   - communication skills; and
   - art form skills.

2. To act as a formative tool to enable the teacher to determine appropriate program.

3. To find a means to communicate attainment of program objectives and student development to others (i.e., student, parents, administrators).

4. To promote self-evaluation:
   - child's evaluation of self during and following drama work;
   - teachers evaluation of self during and following drama work.

WHAT

FIRST GOAL: To acquire knowledge of self and others which results from reflecting on dramatic play.

OBJECTIVES	EVALUATIVE QUESTIONS
Personal Skills	
1. - to realize and appreciate the uniqueness of self 2. - to grow in self-confidence 3. - to experience the feeling and acceptance of success	- Is the child gaining confidence in own abilities? - Is the child willing to take initiative? - Is the child willing to assume responsibility? - Does the child have courage to express original ideas? - Does the child exhibit enthusiasm? - Does the child exhibit self-discipline?
The Senses	
4. - to develop sensory awareness 5. - to sharpen observations of people, of situations and of the environment	- Is the child growing in the use of sensory exploration? - Does the child use the senses to understand the environment and people? - Can the child imagine and recall sensory experiences?
Creativity	
6. - to develop a capacity for imaginative and creative thought	- Is the child sensitive to the environment and to others? - Does the child produce a number of ideas from a single stimulus?

OBJECTIVES	EVALUATIVE QUESTIONS
	- Is the child open/receptive to alternative ideas? - Can the child relate what is known to new concepts? - Does the child seek solutions to problems?
Emotions	
7. - to explore, control and express emotions	- Can the child understand and express own feelings? - Can the child understand and cope with the emotions of self and others? - Is there an acceptance and awareness of the emotional response of others?
Interpersonal	
8. - to develop respect for others - their rights, their ideas and their differences	- Does the child cooperate with a partner and in a small group? - Is the child receptive to ideas and opinions of others? - Is the child sensitive to the needs and rights of others in the environment? - Is the child able to work with others in both real and symbolic terms?
9. - to give meaning to abstract concepts realized through dramatic play	- Does the child have the ability to project into "as if" situations? - Can the child relate drama experiences to real-life occurrences?

SECOND GOAL: To develop competency in communication skills through drama.

OBJECTIVES	EVALUATIVE QUESTIONS
1. - to develop an awareness of the body and voice as tools of communication	- Does the child realize that messages are communicated through body and voice? - Is the child developing an understanding of how the body and voice are used as tools of communication? - Can the child control the body and voice as tools of communication? - Can the child use the body and voice effectively for self-expression? - Can the child articulate about the experience and the self?
2. - to develop an ability to discuss and share experiences	- Does the child actively participate in discussions by responding to others? - Does the child actively participate in discussions by contributing ideas and opinions?
3. - to explore the use of dramatic symbols and theatre conventions	- Can the child accept someone else in role? - Does the child pick up signals in and out of role? - Does the child block the suggestions of others or advance the progress of the drama?
4. - to develop belief, identification and commitment to role	- Does the child demonstrate some feeling for role? - Can the child stay in role? - Can the child change roles easily? - While in role, can the child exhibit many attitudes and feelings consistent with the role?

OBJECTIVES	EVALUATIVE QUESTIONS
5. - to give form and shape to ideas and experiences	- Can the child choose the most appropriate dramatic form of expression to express a particular idea?

THIRD GOAL: To foster an appreciation for drama as an art form.

OBJECTIVES	EVALUATIVE QUESTIONS
1. - to develop an awareness and respect for the potential excellence in self and others	- Can the child recognize a good self-effort? - Is the child constructively critical of own effort? - Does the child respond with respect when others share their efforts?
2. - to develop a capacity to analyze, evaluate and synthesize ideas and experiences	- Is the child able to evaluate today's work and to make connections to previous dramatic expressions? - Does the child use what he knows in order to learn what he does not know?
3. - to develop an awareness and appreciation of the variety of dramatic forms of expression	- Does the child respond positively in experiencing a variety of dramatic forms? - Can the child work in a variety of forms? - Does the child recognize components of dramatic forms of expression?

HOW

Methods of Evaluation:

1. Observation of the participants:

   - response to, and in, the experience
   - interaction between participants
   - verbal contribution

   Observation Recording:

   - keep a regular anecdotal record on each child's progress (two or three students per drama class)
   - design a checklist.

2. Artifactual Record:

   - written: drama journals, diaries in and out of role, letters, poems
   - art: depictions, masks, puppets
   - motivation to read: reports, booklets, statistics, tables
   - tapes

   Artifactual Evaluation:

   - develop a cumulative file of each child's work
   - keep a record book or chart of each child's artifacts; display as year progresses
   - display the artifacts for all to share
   - keep notes following lessons to determine success or failure of specific lesson plans

3. Reflection:

   - discussion prior to experience
   - discussion during experience (within the context of the drama, seek ways for the child to reflect on his/her involvement)
   - discussion and reflection after experience
   - scheduled interviews (set aside time for personal interviews with students)

CHAPTER SIX

NOTES/FACILITIES/EQUIPMENT/SAFETY

FACILITIES INTRODUCTION

ANCILLARY ROOM (DRAMA)

SAFETY IN THE DRAMA PROGRAM

MUSIC FOR DRAMA

PLAY PRODUCTION

FACILITIES INTRODUCTION

The following pages give suggestions for the ideal space when drama is being taught as a separate subject. It is important to note that drama can be used as a teaching tool in *any* space where teaching/learning is being achieved. The children may sit in their desks and enter into roles. The desks may be drawn into a circle and mimed exercises be utilized. By pushing the desks to one side, a cleared space may be created where movement, speech activities, concentration and sensory exercises may happen. A space which is too large (a gymnasium, music room or activities room) may be diminished or limited in size by dividers, masking taped floor areas for work, or lighted areas for specific illumination. Space is of your making as teacher and its creative use is limited only by the limits one places on one's own imagination and courage.

ANCILLARY ROOM (DRAMA)

Function and Activities

Should be an instructional area which will be used to give students skills and experiences in drama.

1. Space: The educational drama program primarily requires an uncluttered, well-ventilated space with a carpeted flat floor.

2. Area: The area should be between 1200 and 1400 square feet.

Orientation and Relationship

Because of the nature of the activities taking place within this space, careful consideration should be given to its placement in order that the activities do not disturb other classes where quiet is important. Conversely, it should be situated so that teaching areas with high noise levels (e.g., gymnasium) are not adjoining. The preferable location would be one which placed it within a fine arts complex.

Storage, Shelving and Counters

Some storage cupboards, about two feet deep, should be installed against one wall. These could be counter storage. The counter should also include an industrial sink. Above the counter should be two duplex outlets (110 volts) for record players, tape recorders and other audio visual equipment.

Chalkboard, Tackboard, Projection Board

a. chalkboard, a limited amount, 4' x 4' on one wall
b. permanent tackboard for display could, if light-coloured, also serve as a projection wall for film, shadow play, and puppets
c. one wall, painted white for projections (in preference to a retractable projection screen).

Furnishings

a. blackout blinds or curtains, if space has windows
b. record player and tape recorder
c. stacking chairs sufficient for class and, and a chair dolly
d. well-constructed stacking rostra of assorted shapes and sizes
e. counter tops up to 18" wide should be hinged to the wall below the chalk and tackboard which could provide a working surface for children doing craft projects but could be folded out of the way when not in use.

overhead projector

slide projector

Lighting

a. regular school classroom lighting suffices but a dimmer would be desirable
b. ample duplex outlets
c. less important, simple pipe grid for hanging special stage lighting instruments

Pipe grid suspended one foot below ceiling, from which it is possible to hang stage lighting instruments and focus them in a number of directions. The pipe should be standard black steel of 1-3/4" to 2" outside diameter. The grid should run across the length and breadth of the room at spacings of approximately eight feet.

There should be an adequate number of duplex circuit outlets attached to grid or on the ceiling above the grid so that spotlights can be plugged in in a variety of positions. A minimum of two 20 amp. circuits should be set aside for grid lighting. The circuits should be ganged together at a central point in the room and attached to stage dimmers. They could arrive as cables which could be plugged into the 20 amp. circuits.

A minimum of six 6" spotlights.

There should be four duplex 110V outlets around the base of the walls.

Special Considerations

Flooring - carpeted

Ceiling - 12' to 14' high

Walls - prefer no windows, acoustically absorbent; one wall should be painted white and left free of any objects (i.e., clocks, intercoms, and P.A. interphones) so that it may serve as a large projection area

Doors - two doors are preferred, but they should not be on the projection wall

Converting an Existing Space - (Minimal Upgrading)

Empty classroom:

a. if possible, select a large classroom which is adjacent to a storeroom or annex room (half usual class size)
b. remove furniture
c. remove partitions, clothes hooks, etc.
d. safety measures:
    - round off or protect sharp corners on built-in cupboards, closets, etc.
    - remove all wax from floor
    - remove protruding chalk tray from beneath blackboard and replace with moulding strip
    - recess protruding fasteners and doorknobs within area
e. provide two sets of stacking rostra
f. provide record player/tape deck
g. black-out windows with vinyl covered bulletin boards

SAFETY IN THE DRAMA PROGRAM

Safety is everyone's business. Safety consciousness should be an objective of good drama education. Safety measures need to be considered when lessons are planned.

Regulations

The teacher is responsible for the observation and enforcement of school, school board and provincial regulations (see Occupational Health and Safety Regulations of the Province of Alberta). Thus the teacher may be held liable for accidents which occur as a result of negligence in the observation of any of these regulations.

- Refuse to allow students whose behaviour constitutes a safety hazard, to remain in class or any other area under a teacher's supervision.

- Refuse to accept students over the number the teacher considers can be supervised adequately. Failing this, the teacher should insist that a letter be placed on file indicating that he or she cannot be held responsible for full safety within the classroom if the class size exceeds acceptable limits. These limits should be discussed with the school's administrator.

- Complete an accident form for each injury occurring in class. (These forms are available from the school office.)

- Instruct all students against hazards involved in each drama activity. This instruction should occur before commencement of the activity.

Recommendations for a Safe Drama Program

- Think ahead.
- Plan well.
- Develop a positive attitude on the part of your students and yourself towards safety.
- Instruct and test your students in the proper use of equipment materials before you allow them to use it.
- Maintain a check on all the equipment that you use on a regular basis.
- If you are uncertain about how equipment works, how to handle some materials and what regulations apply, ask for expert advice. Do NOT experiment.
- Use your commonsense about safety.

Safety in the Drama Classroom

Physical Layout

All facilities used for drama should be assessed for safety before the beginning of a drama lesson.

1. There should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity.
2. Students should be protected in movement exercises from any sharp protuberances in the room (e.g., chalk rails).
3. Equipment in the room should be arranged so that it presents no hazard to student movement.
4. The room should be provided with sufficient storage that equipment and supplies not in use do not clutter the room.
5. No materials should be stored near any heating unit in the classroom.
6. Good housekeeping should be maintained at all times.
7. The floor should not be slippery or waxed.
8. All carpeting should be attached to the floor.
9. All areas of the room in which the students work should be within the view of the teacher.
10. If furniture in the room must be rearranged in order to provide a maximum of clear space, some pattern of handling movement and placement should be established so that the students can accomplish the task swiftly and safely and so that the funishings which are cleared can be stacked securely.
11. If a room must be cleared before each class period for drama, consult the administration for access to some adequate storage of fragile or dangerous equipment which must be cleared.

Ventilation

Ensure that there is good ventilation in the drama classroom area.

Storage

1. There should be provision of sufficient safe and secured storage of equipment and supplies.
2. Tools should be placed in a secured cupboard.
3. Makeup kits should be stored and kept in a state of cleanliness.
4. Costumes should be cleaned regularly and stored neatly, away from any heating unit.
5. Properties and scenery should be checked periodically to determine that they are still usable. Those which are no longer useful or are in a poor state of repair should be dismantled or discarded.
6. Ensure that properties and scenery are not stored near any heating unit.

Lighting

1. Ensure that there is adequate lighting in the room for the safe performance of any activity.
2. Students must not be allowed to move about in a room without lighting.
3. If stage lighting equipment is used in the drama room, please read carefully the recommendations on the use of stage lighting equipment (page 180).
4. The following general precautions are advised:
    a. Ensure that lighting instruments are securely clamped to the battens or standards.
    b. Ensure that the lighting instruments are in good working condition (check the cabling and plugs frequently).
    c. Ensure that there is adequate ventilation around and above the lamp and that the lamp is not in close proximity to any drapery, wall or storage.
    d. Ensure that all electrical equipment is C.S.A. rated. If you are in any doubt, have the equipment checked by the Electrical Department at Highfield.

Classroom Procedures

1. Instill in your students a positive attitude towards safety.
2. Students should be aware of the factors which contribute to a safe execution of any drama activity.

3. Give instructions to the students on the correct and safe use of any equipment that you wish them to work with and ensure that these are fully understood before the students begin to handle the equipment.

4. Students who disregard the rules of safety which you set for a class activity, should not be allowed to participate in the activity, or should be asked to leave the class.

5. Lessons should be designed which are appropriate to the space in which the class is held.

6. Whenever a physically strenuous activity is in progress, the teacher should position himself so that all the students are within his sight.

7. The person teaching drama to elementary students in particular, should be aware that mental, intellectual, emotional involvement is often so great that awareness of personal safety diminishes.

8. When planning lesson content, the teacher should be aware of the range of possibilities as seen by the student as solutions to the challenge. In this way, he can offset a tendency towards excessive scuffling which frequently occurs with elementary and junior high students.

9. Clothing - ensure that students are wearing appropriate clothing for the activities in drama which you have planned.
    a. Clothing should permit ease of movement and with no loosely attached sweaters, jackets, skirts, etc., which could catch on protrusions.
    b. Slacks or jeans, if too long, should be rolled up to prevent tripping, or be tucked into socks.
    c. Objects such as combs, pens, toys, etc., should be removed from pockets.
    d. Jewellery should be removed.
    e. Running shoes should be worn during drama classes. Stocking feet should not be permitted in any other than a carpeted area.
    f. Shoes with hard soles or built up soles and heels should not be permitted in any movement exercises.
    g. Bare feet are not recommended.
    h. Eyeglasses should be removed during any particularly strenuous activities unless safety straps are attached.

10. Ensure that students remove gum and candy from their mouths before beginning any exercise in drama.

11. If costumes are worn in the drama class, ensure that they are an appropriate size and that the student is given some instruction in the safe wearing of the garments and footwear.

12. If masks are used in the classroom, ensure that the mask provides optimum visibility to the wearer.

13. If makeup is to be used in the classroom, ensure before beginning the lesson that students with a history of allergies consult a physician prior to taking part in the class.

14. Good housekeeping is essential in a drama area and students should be expected to restore the classroom to order before the conclusion of a drama class.

15. Ensure that any rug used in the classroom will not slip, does not curl at the edges, and is cleaned regularly.

Accidents

Accidents must be reported to the school office immediately.

MUSIC FOR DRAMA

General

Music with a strong beat, obvious emotion/mood, and clear structure with beginning, middle and end action that occurs within a one or two minute period of time is useful for stimulating imaginative explorations. (Siks, 1977. p. 244). Sources may be: themes from television or movies, synthesizer/moog, classical, adapted classical, etc.

A Variety of Themes

Tchaikovsky	Nutcracker Suite
Mussorgsky	Pictures at an Exhibition
Holst	The Planets
Berlioz	Symphonic Fantastique
Tomita	Tomita's Greatest Hits (electronic music)
Grofé	Grand Canyon Suite
Bartok	Concerto for Orchestra
Orff	Carmina Burana
Respighi	The Pines of Rome
Gershwin	An American In Paris Rhapsody In Blues
Perrey-Kingsley	The In Sound From Way Out (Electronic Pop Music for the Future)
Henry Mancini	(any record)
Vangelis	(any record)
Grieg	Peer Gynt Suite 1 and 2

Relaxation

Debussy	La Mer, Prelude a l'apres-midi d'un faune, Reverie
Barber	Adagio for Strings
Copland	Quiet City
Zambir	Tranquility

Movement

Gershon Kingsley	Popcorn (recorded by Hot Butter)
Stravinsky	Firebird Suite, Petrouchka, The Rite of Spring
Sibelius	Symphony No. 2
Leroy Anderson	(any record)
Sandy Nelson	(any record)
Carl Orff	Crescendo for Percussion

Tijuana Brass (Herb Alpert)	(any record)
Baja Marimba Band	(any record)
Buddy Rich	(any record)

Williams, Linda and Donna Wemple. Sensorimotor Training In the Classroom, Vol. 2. Freeport, New York: Educational Activities Inc., 1975.

An excellent record which provides movement warm-ups and is also a great introduction to acting out a story (Dramatization). Teaching hints are provided on the record jacket.

Poutre, Norma (creator) and Ambroze Brazelton (narrator). Cooperative Activities. Freeport, New York: Kimbo Educational Records and Educational Activities, 1973.

A series of partner activities which are fun for all ages. The record is accompanied by a booklet which illustrates the movements involved and this makes the activities accessible to teachers with little or no experience.

Brazelton, Ambroze and Gabriel De Santis. Get Fit While You Sit. Freeport, New York: Educational Activities Inc, 1968.

A wonderful collection of warm-up activities which can be enjoyed within the classroom. An ideal preparation for drama for energetic youngsters.

Specific Moods

Dukas	The Sorcerer's Apprentice (Hallowe'en)
Saint Saens	Dance Macabre (Hallowe'en, scary) Carnival of the Animals (animal movement, characterizations)
Mussorgsky	Nite on a Bald Mountain (quick, nightmarish, weird harmonies)
Paul Horn	Inside the Taj Mahal (the title of record) (solo flute, echoes create haunting effects)
Glen Miller and his orchestra	Pure Gold (swing, 1920's)

Mime Background

Dowland	(any works; for lute and/or recorder)
Debussy	Syrinx for Solo Flute

Lander, Barbara. Music for Dancing and Mime, Record One/Record Two/ Record Three. Tunbridge Wells, Kent, England: Discourses, DCL 282 mono 33.

The three records are accompanied by leaflets which teachers will find most useful. The music provides a collection of imaginative accompaniments for exploring activities and exercises. In addition, there are full staging details for delightful five-minute mime plays. Both experienced and inexperienced teachers of grades 1-6 will find Music for Dancing and Mime an invaluable drama aid.

Matsushita, Marjorie. Fingergames. Freeport, New York: Educational Activities Inc., 1965.

Twelve rhythmic action songs which develop concentration and coordination are especially recommended for drama teachers or classroom teachers of children in grades 1-3.

Glazer, Tom. Let's Sing Finger Plays. New York, N.Y.: C.M.S. Records Inc., 1977.

An excellent record for beginning drama teachers which encourages participation in structured movement activities.

Reference texts which include musical recording listings:

Cottrell, June. Teaching with Creative Dramatics. Toronto: Copp Clark Publishing, 1977. (pp. 121-123)

Siks, Geraldine. Drama with Children. New York: Harper and Row, 1977. (p. 244)

Note: This is not an exhaustive listing but should provide a starting point. Check other selections by the same composers. Encourage students to help you find appropriate musical selections.

PLAY PRODUCTION

Caution

Students must be developmentally ready to cope with play production (refer to Chapter Two, Drama and the Child). Primary children very rarely attain the skills necessary for this dramatic form.

Students must have many varied skills in place before they can successfully mount a play. A few years of consistent classroom drama is usually required to develop the necessary personal and communicative skills.

Performances should emerge from and reflect a regular classroom drama program. Play performances which are an adjunct to the regular classroom program become a frustrating burden on both teacher and students because necessary pre-experiences have not prepared the participants adequately.

Many other dramatic forms (choral speech, readers' theatre) can be polished and staged as alternatives to "a play". These alternatives are more educationally beneficial and appropriate for the elementary school student.

The student should be the primary concern. If the objectives for mounting a play do not reflect this, then such a project is not consistent with educational objectives.

The Reasons/Objectives

1. To extend the dramatic form experience to presentation of that form for an audience.
2. To reflect and communicate in an entertaining way what is happening in class, i.e. using drama forms to communicate content from other subject areas.
3. To enhance rapport between school and community.
4. To provide opportunities for the students to develop communication skills appropriate for a formal audience.
5. To provide an opportunity for talented drama students to excel.
6. To provide students with opportunities and experiences in working collectively on a large project.

Criteria for Selecting Content or Script

Consider student:

interest
level of understanding
talents, experience or confidence
numbers

1. Choose material that students like.

2. If the project is student initiated, more student commitment can be expected.

3. The content should include subject matter and characters to which students can relate.

4. The production demands only that expertise which students have developed (check child development chart) and is an extension of skills developed in classroom drama.

5. The production involves as many students as possible but be realistic; parts must serve a real purpose, i.e. they must be essential to the plot line.

6. Avoid productions with star parts.

7. Consider double casting and rotating casts if performing more than one time. Be aware that double casting involves a double workload for the director.

8. Choose scripted plays with simple dialogue which sounds natural.

9. Present students' personal ideas through a variety of dramatic forms.

10. Integration: present content from other subject areas such as:

    a) physical education - polish a creative dramatic dance;

    b) language arts/music - create a story from music and communicate it through mime or mime a ballad as it is being sung;

    c) language arts - choral speak poetry;

    d) social studies - dramatize an historical episode using a storyteller and actors who mime the story as it is told;

    e) language arts - adapt a story into play form and perform it, improvising the dialogue;

f) art/language arts - as a poem is presented (individually or in unison) show slides of children's art, relating to poem;

g) science - physically interpret some scientific process (e.g., life cycle of a fish or the production of electricity using tableau/mime/storytelling)

h) music - create a sound collage using instruments and/or voices to create mood/suspense in a dramatization or mime (perhaps each character could be represented by a particular sound or short melody);

i) art/music/language arts - combine shadow puppetry on overhead, music and narration to communicate a thought or story;

j) integrate all subject areas by displaying art/writing/social studies projects, etc. where concert is being presented.

Consider facilities and resources:

money
staging facilities
time
commitment
expertise
assistance

Guidelines:

1. Determine budget

   - How much money do you have?

   - How much money will you borrow, earn?

   - Costs of: royalties, scripts, costumes, set, props, lighting, sound, advertising, programs.

     Note: Re: royalties - Money paid to the publisher which gives you the legal right to perform the script. If you give a public performance of your show you must pay royalties! Otherwise, you and/or the school is open to a legal suit.

   - Is there a contingency fund, i.e. money in reserve for the unexpected, e.g., rental of a sound system?

2. Choose content or script that suits your performance space.

   OR

   Choose a performance space that suits the script. Check all the areas of the school to find the best space. You do not have to use the stage.

3. Do not embark on a demanding technical production if your technical resources (lights, set) are limited.

4. Keep the production simple!

   e.g., minimal costumes -- too much paraphenalia hampers movement; usually one or two representative pieces suffice.

5. The less time you have for preparation, the simpler and shorter the production.

6. Schedule and time commitment should be decided by any staff members involved and communicated well in advance to students and parents.

7. Assess personnel for "people power" and have job descriptions available for potential helpers, e.g., stage manager, costume designer, wardrobe manager.